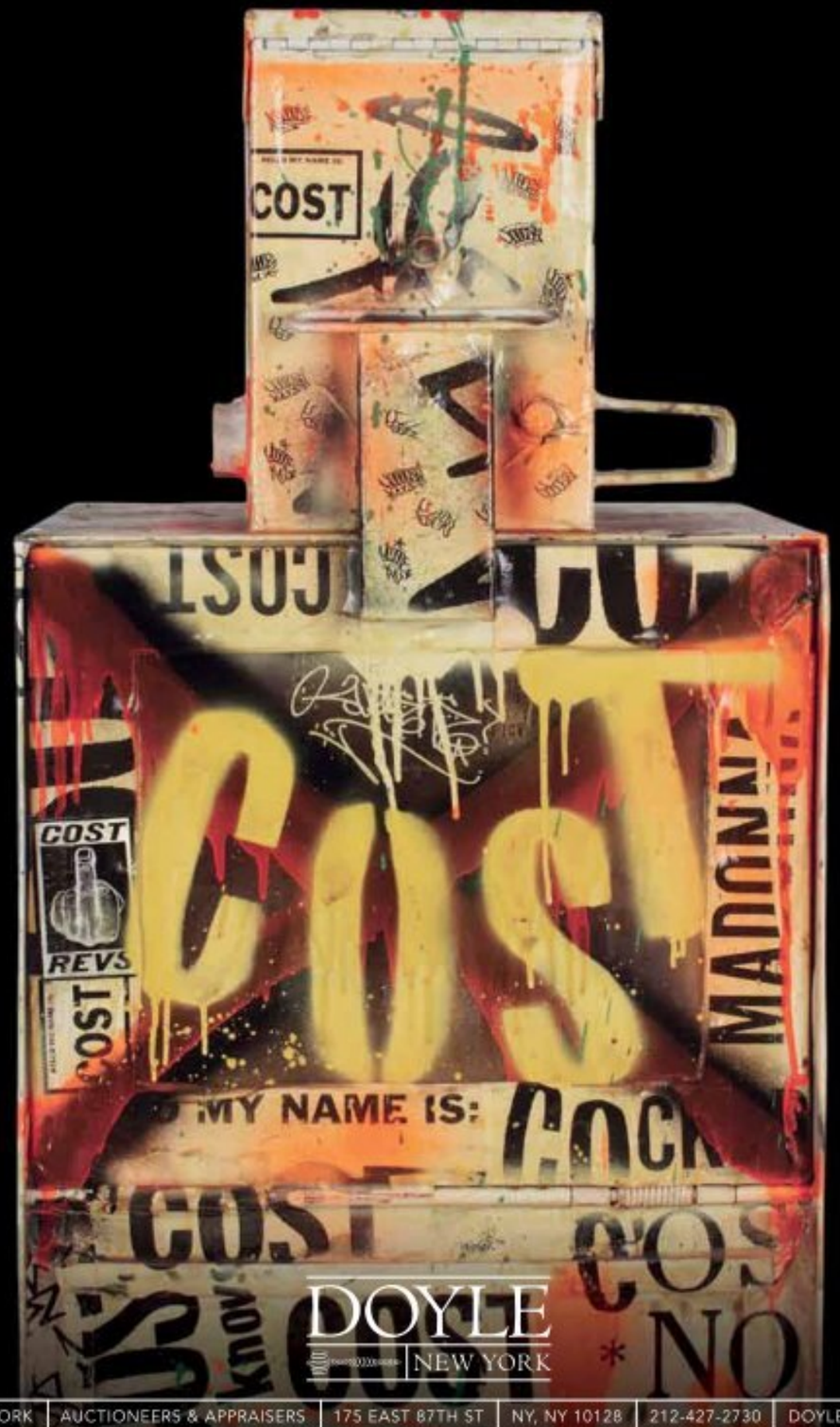

DOYLE NEW YORK

STREET ART

APRIL 8, 2013

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DOYLE

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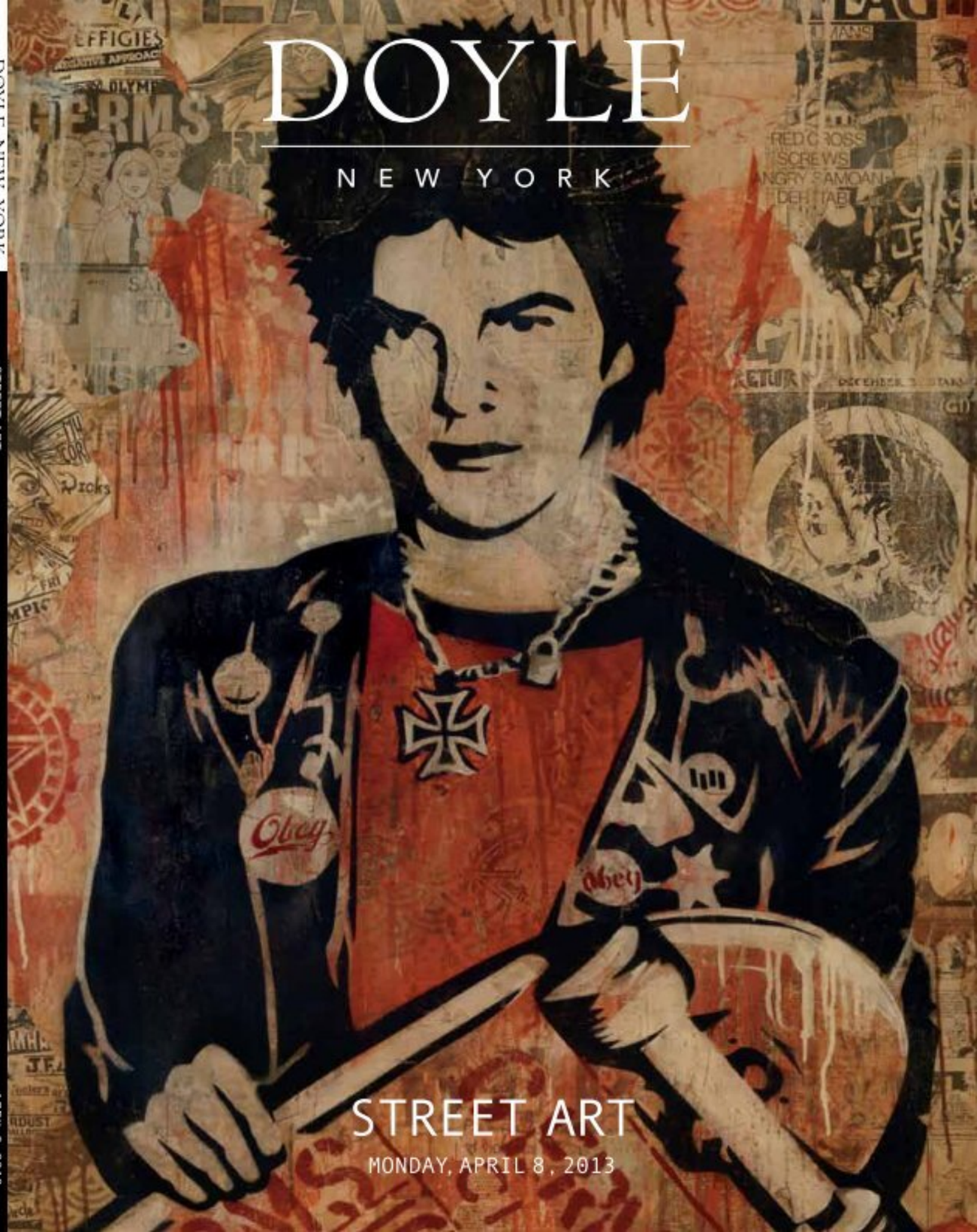
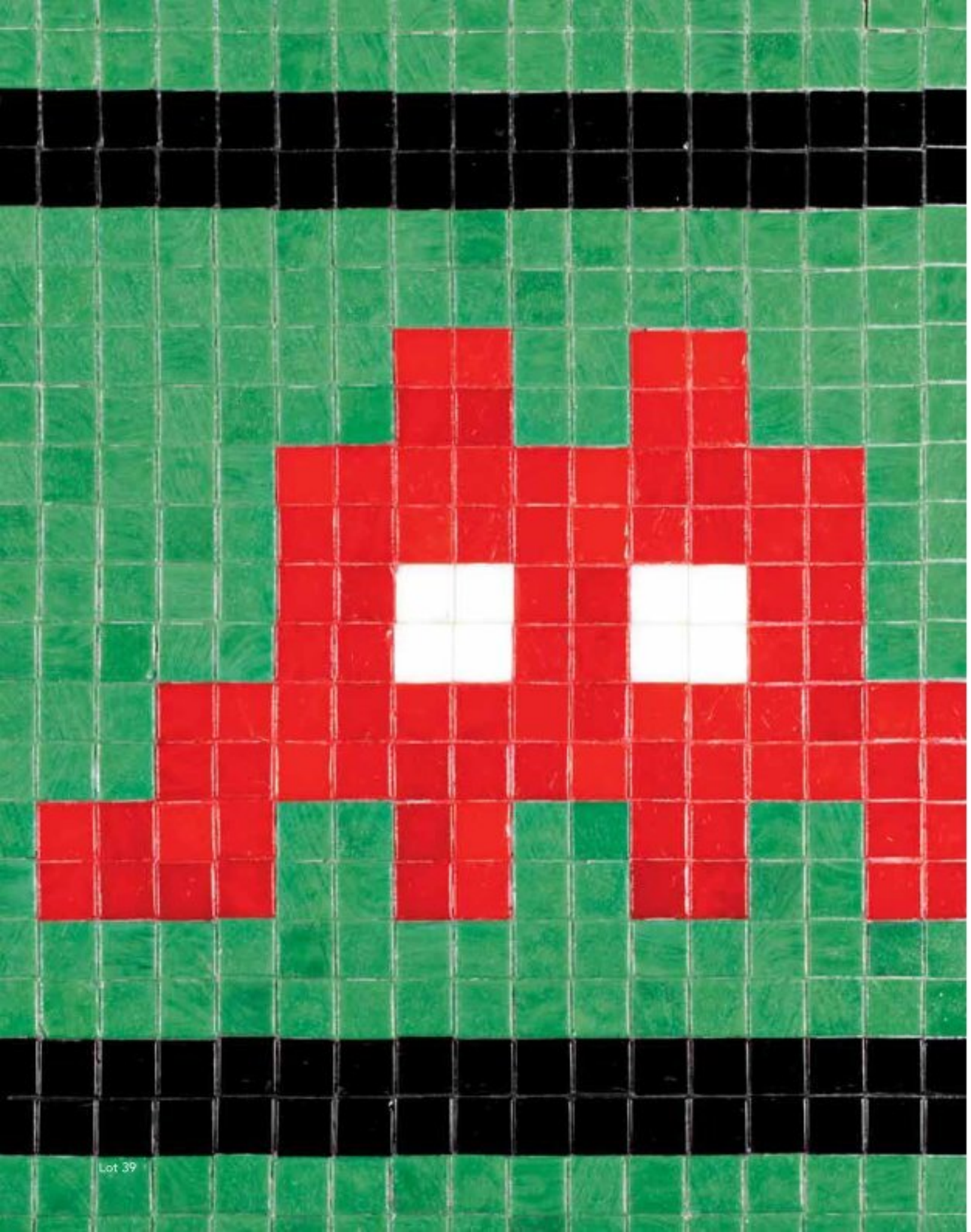


STREET ART

MONDAY, APRIL 8, 2013



Lot 39

STREET ART

AUCTION

Monday	April 8	at 10am

EXHIBITION

Thursday	April 4	10am–5pm
Friday	April 5	10am–5pm
Saturday	April 6	10am–5pm
Sunday	April 7	Noon–5pm

LOCATION

Doyle New York
Auctioneers & Appraisers
175 East 87th Street
New York, NY 10128
212-427-2730

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CATALOGUE: $15

Bid Live! with a click of your mouse!
www.DoyleNewYork.com/BidLive

Lot 55

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Jill@DoyleNewYork.com

Absentee & Telephone Bids
must be received by
5pm on April 7

Online Absentee Bids
may be submitted
until 8am on April 8

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Lot 8

MEET THE ARTISTS

PREVIEW THE EXHIBITION AND MEET SOME OF THE ARTISTS WHOSE WORK IS OFFERED IN THE AUCTION

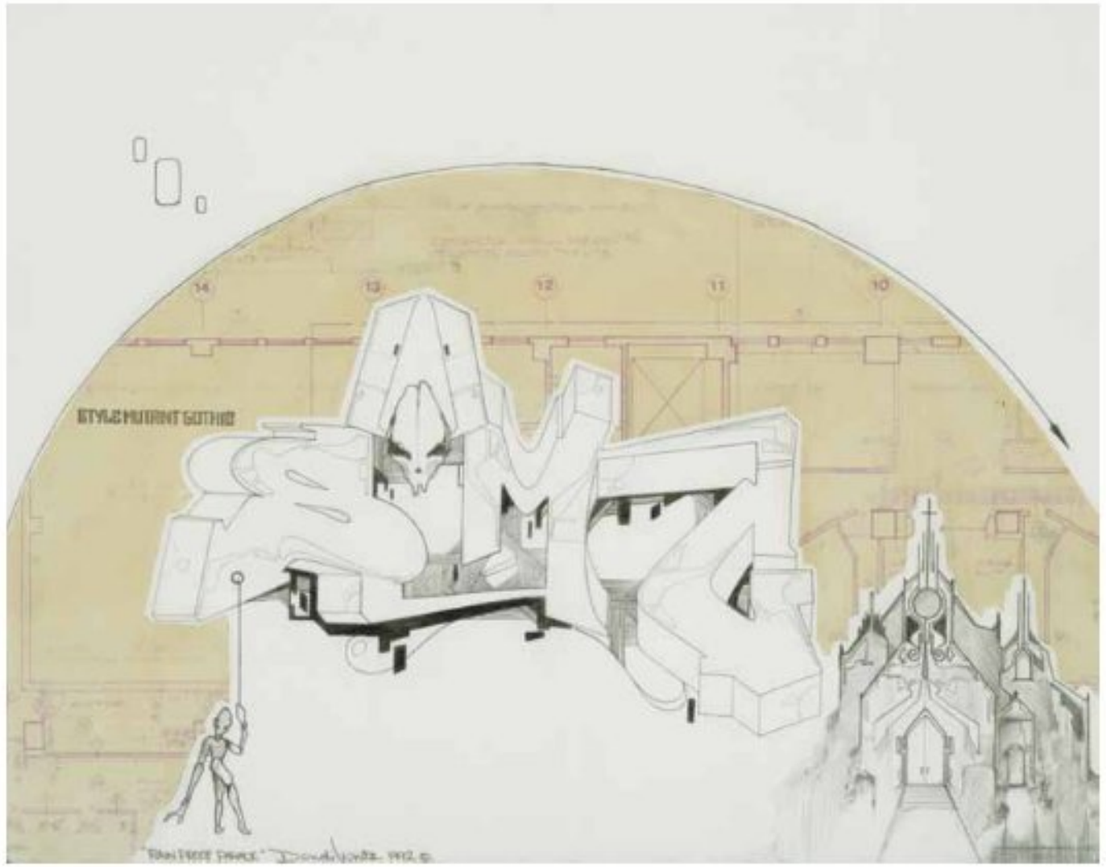
ANGELO MADRIGALE, STREET ART SPECIALIST, INVITES YOU TO A RECEPTION WITH

INDIE 184, COPE2, PHETUS, TRIKE 1, CES & MORE

THURSDAY, APRIL 4, 5:30PM–7:30PM

DOYLE NEW YORK, 175 EAST 87TH ST, NYC

RSVP BY APRIL 2, 212-427-4141, EXT 600 OR EVENTS@DOYLENEWYORK.COM



1

1
DONDI WHITE
American, 1961-1998
Rain Proof Parade, 1992
Signed *Dondi White*, dated *1992* and inscribed as titled (II)
Pencil and collage on paper
14 3/4 x 18 3/4 inches

Considered to be one of the most important graffiti artists, Dondi White was an influential trendsetter in the world of graffiti. One of the stars of the documentary *Style Wars*, Dondi exhibited at the seminal Fun Gallery, which also staged early shows by Jean-Michel Basquiat, Keith Haring and Kenny Scharf. Created after his passing, the Dondi White Foundation raises funds for AIDS charities and educational programs on HIV/AIDS awareness. The rare work featured here is from a period where Dondi used blueprints as collage elements, and shows his development of abstracted Wild Style lettering, as well as his fascination with architectural design.
C
$5,000-7,000

2

2
CES
American, b. 1970
Speed Racer, 2012
Acrylic on canvas
48 1/8 x 72 1/4 inches
Unframed

Beginning in the early 80s, Ces has been a major fixture of the next generation of contemporary Wild Style graffiti. His recent work has included cartoon and comic book characters such as the Pink Panther and Wonder Woman, reconstructed to include his classic Ces tag.
C
$4,000-6,000
See Inside Back Cover

3
ZEPHYR
American, b. 1961
Spite, circa 1988
Inscribed *To Siobhan - I Love You! From Andy* (lr)
Marker on paper
9 3/4 x 15 3/4 inches
Unframed

Zephyr, aka Andrew Witten, is both a graffiti pioneer as well as a gifted author and documentarian. He has co-authored a seminal biography on friend and graffiti legend Dondi White, and has been featured in the graffiti documentaries *Wild Style* and *Bomb It*. Featured here is a private work created for a then-girlfriend during the late 1980s. Its use of bubble letters and primary colors is both typical of Zephyr's work, and also speaks to the undeniable influence graffiti was to 1980's graphic design and commercial illustration.
C
$1,000-1,500

3

4

5

4
TRACY 168
American, b. 1958
Untitled
Signed *Tracy 168* on the reverse
Spray paint on canvas
36 x 48 inches
Unframed

One of the original kings of graffiti, Tracy 168 was one of the first to create pieces - murals covering whole train cars, top to bottom, and whole trains. Growing bored of bombing the subways by the mid 1970s, Tracy turned to doing legal murals, which allowed him to complete massive pieces relatively undisturbed. Still working today, Tracy 168 is considered by many to be the inventor of Wild Style.
C
$3,000-4,000

5
TRACY 168
American, b. 1958
Untitled
Signed with artist's mark throughout
Spray paint on canvas
28 x 22 inches
Unframed
C
$1,000-1,500

6

6
COPE2 (CARLO FERNANDO)
American, b. 1968
Untitled (Subway Sign), 2013
Signed with artist's mark and dated *2013* on the reverse
Mixed media on metal New York City subway sign
13 5/8 x 78 inches

Beginning in the late 70s, Cope2 (aka Carlo Fernando) is considered one of the masters of the "throw up," or "throwie," which gained its name for being a graffiti tag quickly thrown onto a wall or subway car. Cope2 has evolved as an artist over the decades, taking cues from Jackson Pollock, showing that Action Painting is prevalent in both graffiti and Abstract Expressionism. His signature style has been showcased in countless galleries as well as magazines such as *Time* and *Business Week*.
C
$3,500-4,500

7
INDIE 184
Puerto Rican/American, 20th Century
Be Fierce, 2013
Signed with artist's mark (ll) and again (ur)
Enamel and collage on canvas
24 x 24 inches
Unframed

Drawing influence from classic graffiti artists including her husband Cope2, Indie 184 has further expanded her style to include Abstract Expressionism and collage, embracing vivid colors and positivity in her work. She recently completed a major solo exhibition at the MathGoth Gallery in Paris.
C
$800-1,200

7

8

8
MARGARET KILGALLEN
American, 1967-2001
Untitled
Acrylic on wood
9 x 9 inches

Embracing Folk Art, Southwestern art, freight train graffiti and hobo symbology, Margaret Kilgallen brought an outsider, rural perspective to the very urban world of Street Art. Married to the artist Barry McGee, the two were constant collaborators who influenced each other's work immensely. Tragically passing away from cancer in 2001, her work has since been celebrated at the Whitney Biennial, the Hammer Museum, and the Museum of Contemporary Art in Los Angeles.
C
$10,000-15,000

9

9
MARGARET KILGALLEN
American, 1967-2001
Untitled (Kingpin)
Acrylic on wood
6 x 18 inches
Provenance:
Deitch Projects, NY
Private collection, NJ
Private collection, CA
Exhibited:
New York, The Drawing Center, *Three Sheets to the Wind*, Sep. 13th - Nov. 1st, 1997
C
$5,000-7,000

10
MARGARET KILGALLEN
American, 1967-2001
Untitled (Brasil)
Acrylic on wood
6 x 13 inches
Provenance:
Deitch Projects, NY
Private collection, NJ
Private collection, CA
Exhibited:
San Francisco, Gallery 16, *Nellie Was There*, Jan. 8th - Feb. 8th, 1997
New York, The Drawing Center, *Three Sheets to the Wind*, Sep. 13th - Nov. 1st, 1997
Literature:
Eungie Joo, *Margaret Kilgallen: In The Sweet Bye and Bye*, Los Angeles: CalArts, 2005, pp. 131, 134 color illus.
C
$5,000-7,000

10

11

11
BARRY MCGEE
American, b. 1966
Untitled (Tree Stump), 2003
Acrylic on panel
23 x 19 1/2 inches
Unframed
Provenance:
Roberts and Tilton, Los Angeles, CA

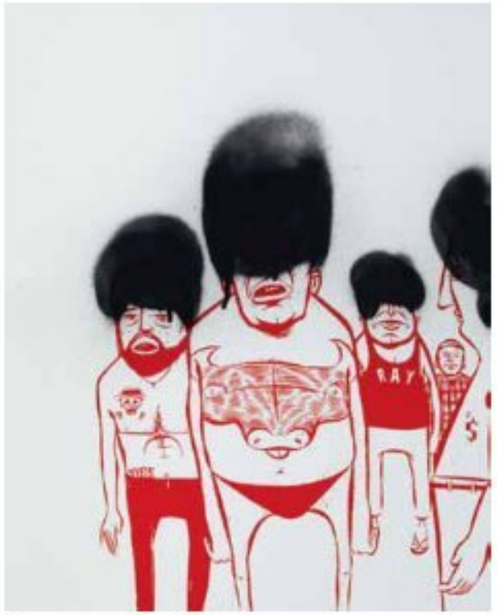
San Franciscan artist Barry McGee created graffiti under the name Twist throughout the 80s and 90s. He is best known for his mixed media installations which include paintings on found objects such as bottles and wrecked automobiles. He has shown at the Berkeley Art Museum in San Francisco, the Watari-um Museum in Tokyo, and was featured in the 2001 Venice Biennale.
C
$12,000-18,000

12
BARRY MCGEE
American, b. 1966
Untitled, circa 1993-96
Etching, acrylic and graphite on hand-stitched paper sheets stretched to wooden panel
96 1/8 x 10 inches
Provenance:
Private Collection, California
C
$8,000-10,000

12 details

13

13
BARRY MCGEE
American, b. 1966
Untitled
Painted wooden kinetic relief with spring and wire mounted to panel
16 x 11 x 1 inches
C
$4,000-6,000



14

14
BARRY MCGEE
American, b. 1966
Untitled (5 Men), 2003
Color screenprint with hand painted elements, 2003, numbered 33/100 in pencil, unframed.
20 x 16 inches
Provenance:
Roberts and Tilton Gallery, Los Angeles, CA
C
$2,500-3,500

15
ED TEMPLETON
American, b. 1972
La Favorita, 1998-2000
Signed *Templeton* twice and dated *1998* and *2000* (lr)
Acrylic on canvas
36 x 36 inches
Unframed

Pro skater, photographer, and owner of the skateboard company Toy Machine, Ed Templeton's artwork is informed by more than skateboard culture, drawing on influences from Egon Schiele, David Hockney and the Lowbrow movement. Along with Barry McGee, Margaret Kilgallen and others, Templeton was part of the *Beautiful Losers* project which comprised a touring exhibit, feature film and book.
C
$2,000-4,000

15

16
RAYMOND PETTIBON
American, b. 1957
Untitled (Apply it to the study of mirrors...)
Color screenprint, 2005, signed and numbered 58/200 in pencil.
20 x 16 inches

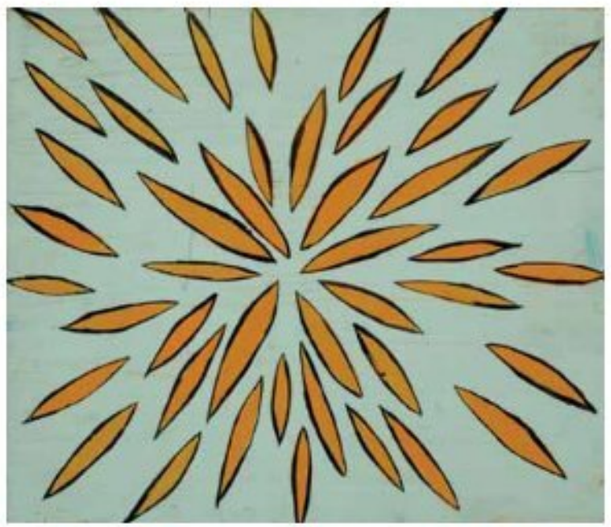
Considered responsible for the look of '80s West Coast Hardcore Punk, Raymond Pettibon created seminal artwork for bands like Black Flag and the Minutemen before crossing over into the Contemporary Art world. His artwork is included in the collections of countless museums worldwide, including the Philadelphia Museum of Art, the Centre Pompidou in Paris, and Tate Modern in London.
C
$800-1,200

16

17

17
CHRIS JOHANSON
American, b. 1968
Untitled (Drinker...)
Acrylic on paper laid to a second sheet of paper
14 1/4 x 10 inches
Unframed

Part of the Mission School movement which also includes fellow artists Barry McGee, Margaret Kilgallen, Clare Rojas and others, Chris Johanson often employs found materials and embraces the concept of decay in his work, addressing issues surrounding pyschotherapy and 12-step programs. Johanson has shown at Deitch Projects, Roberts and Tilton, and was part of the 2002 Whitney Biennial.
C
$2,000-3,000



18

18
CHRIS JOHANSON
American, b. 1968
Untitled (Burst)
Acrylic on wood
12 1/4 x 14 1/8 inches
Unframed
C
$1,500-2,500

19
CHRIS JOHANSON
American, b. 1968
Untitled (Double Sided Man)
Acrylic on wood
23 1/2 x 3 1/8 inches
C
$800-1,200

19

20
CHRIS JOHANSON
American, b. 1968
Untitled, Set of eight
Offset lithographs, 2000, each signed and numbered 59/80 in pencil, unframed.
Each 8 1/2 x 11 inches
C
$800-1,200

20 part

21

21
SEEN
American, b. 1961
Spraycan Monsters of Seenworld
Signed with artist's mark (cr)
Acrylic on canvas
43 7/8 x 94 1/2 inches
Unframed

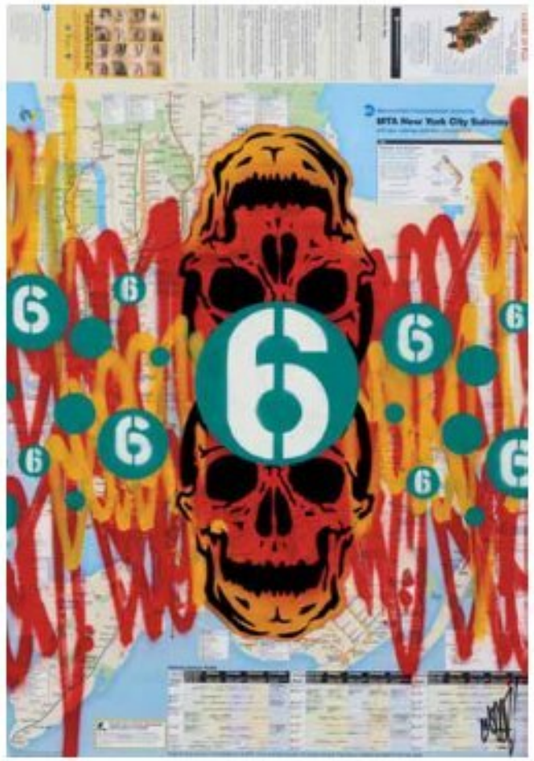
One of the true originators of graffiti, Seen (Richard Mirando) was a Bronx raised kid who spent his teens creating some of the most important subway art in New York City. Star of PBS's seminal 1983 documentary *Style Wars*, Seen took his combination of crisp lettering and love of comic book characters to Paris, where he now lives and creates his art. He has been featured in exhibitions at the Grand Pompidou in Paris, the Andy Warhol Museum, and major galleries worldwide.
C
$20,000-30,000

22

22
SEEN
American, b. 1961
Untitled (Mad Transit Artist), 2007
Signed with artist's mark and dated *2007* on the reverse
Acrylic on canvas
50 x 34 inches
Unframed
C
$4,500-5,500

23

23
SEEN
American, b. 1961
Untitled, 2003
Acrylic on canvas
24 x 17 7/8 inches
Exhibited:
New York, Soma NYC Gallery, Apr. 3 - Jun. 3, 2003
C
$4,000-6,000



24

24
SEEN
American, b. 1961
Untitled, 2007
Signed with artist's mark (lr)
Acrylic on MTA subway map
32 x 22 1/2 inches
C
$1,000-1,500

25
TRIKE ONE
Turkish/American, b. 1960
Untitled (Thrush Bird), 2012
Signed with artist's mark (lc)
Acrylic on canvas
48 x 60 inches
Unframed

Also known as Turk One and LP 136, Trike One began writing graffiti in the 70s with the GND (Graffiti Never Dies) crew. Notorious and feared for his size and fighting skills, Trike One and his crew controlled Sheepshead Bay and were responsible for bombing the Coney Island trainyard, the biggest yard in Brooklyn. Returning to New York after college in the 80s, Trike joined RTW (Rolling Thunder Writers), alongside some of the best artists of the era, like Zephyr, Quik and Revolt. Trike One is still painting today, showing his artwork worldwide.
C
$1,800-2,200

25

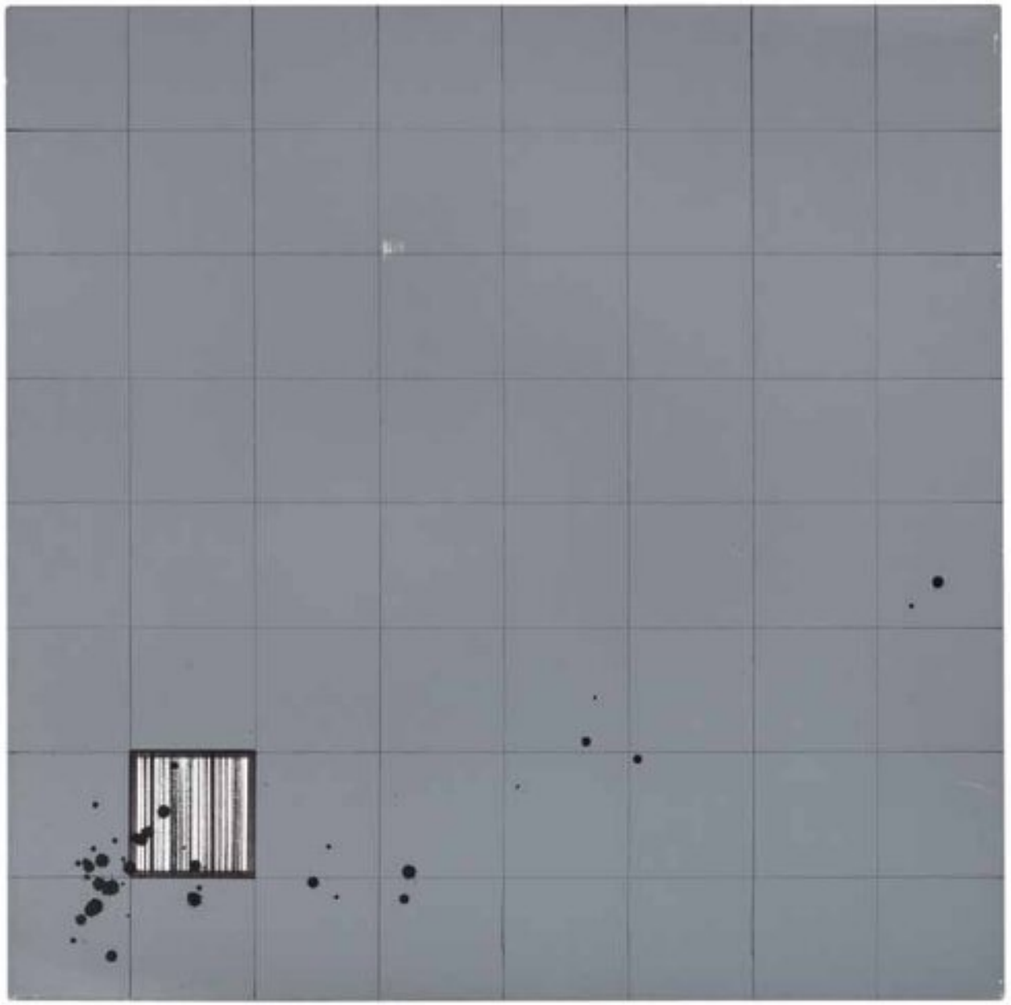
26

26
CRASH
American, b. 1961
(i) *Wolverine*, (ii) *Magneto*, (iii) *Storm*, (iv) *Cyclops*
Set of four color screenprints, 2000, each signed and numbered 125/250 in pencil.
each 18 x 24 inches

One of the pioneers of the graffiti movement, Crash (aka John Matos) began creating his murals at age 13. By age 19, Crash had curated one of the first major exhibitions of graffiti, the landmark 1980 show *Graffiti Art Success for America* at the seminal Fashion MODA space; featuring Futura 2000, Lee Quinones, Zephyr and others. Today, Crash's art can be found in the permanent collections of major museums worldwide including the MoMA and the Brooklyn Museum.
C
$2,000-3,000

27
CRASH
American, b. 1961
Paris Review
Color screenprint, 1990, signed and numbered 98/150 in pencil.
30 x 22 inches
C
$600-800

27



28

28
FUTURA 2000 (LENNY MCGURR)
American, b. 1955
Chicago 5 No. 1, 2001
Signed *Futura* and inscribed as titled on the reverse
Acrylic on canvas
48 1/4 x 48 inches
Unframed

As a teen in the 1970s Lenny McGurr (better known as Futura 2000), was frantically coating the subways in his signature graffiti style. By the early 80s he was taken under the wings of Keith Haring and Jean-Michel Basquiat. As Futura continued forward, his style informed graffiti culture exponentially, even crossing over into design and fashion for brands like Nike, Levi's and Supreme. One of the first Street Artists to begin referencing Abstract art, Futura's classic "Pointman" character still retains its original inspiration from Japanese Manga (ie: animation and comics like Robotech and Gatchaman), even as his style of painting has evolved dramatically.
C
$12,000-18,000

29

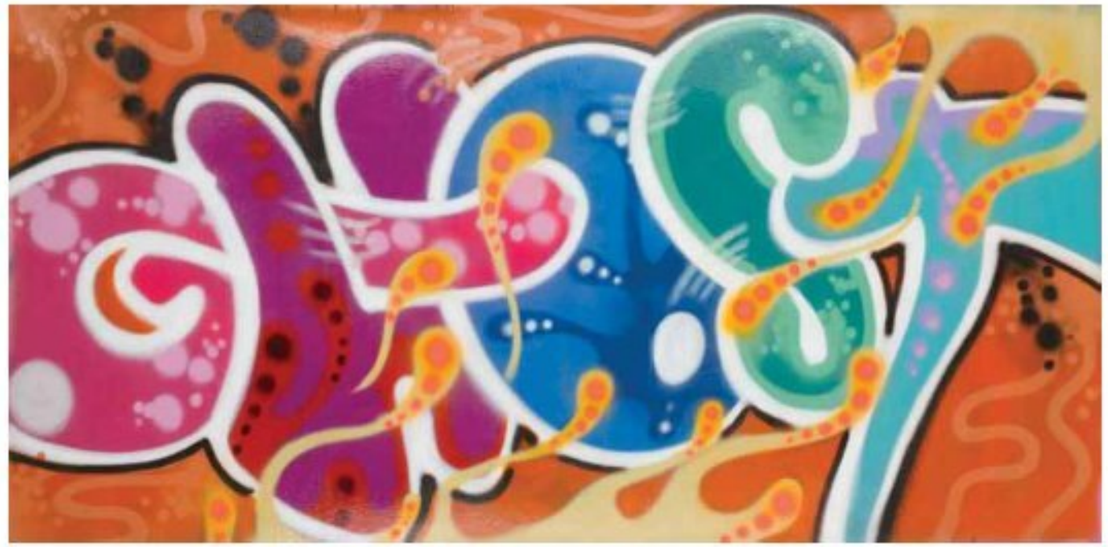
29
FUTURA 2000 (LENNY MCGURR)
American, b. 1955
Untitled, 2003
Signed *Futura* on the reverse
Vinyl decal and acrylic on untreated aluminum
17 1/4 x 23 inches
Provenance:
Bape Gallery, Tokyo
C
$4,000-6,000

30

31

30
FUTURA 2000 (LENNY MCGURR)
American, b. 1955
Fornax Alpha
Color screenprint, 2008, signed and numbered 65/100 in pencil.
40 1/2 x 36 inches
C
$1,500-2,500

31
FUTURA 2000 (LENNY MCGURR)
American, b. 1955
Helix Object
Color screenprint, 2008, signed and numbered 65/100 in pencil.
40 1/2 x 36 inches
C
$1,500-2,500



32

32
GHOST
American, b. 1964
Untitled
Acrylic on canvas
36 x 72 inches
Unframed

Part of the famed RIS crew along with several other gifted artists including Ket and Reas, Ghost was heavily influenced by the Wild Style lettering of earlier writers Comet and Zephyr. Ghost has become known for his vividly colorful pieces and his very unique, amoebic take on graffiti lettering.
C
$4,000-6,000

33
IVORY
American, b. 1974
Cadillac Emblem Series, 2012
Signed with artist's mark, dated *11/12* and inscribed as titled on the reverse
Acrylic on canvas
40 1/4 x 40 inches
Unframed

A pioneering graffiti artist who began at age 14, Ivory made a name with his stylized, brightly colored pieces. His more recent work references his passion for classic Cadillacs, while still embracing his graffiti roots.
C
$3,000-5,000

33

34

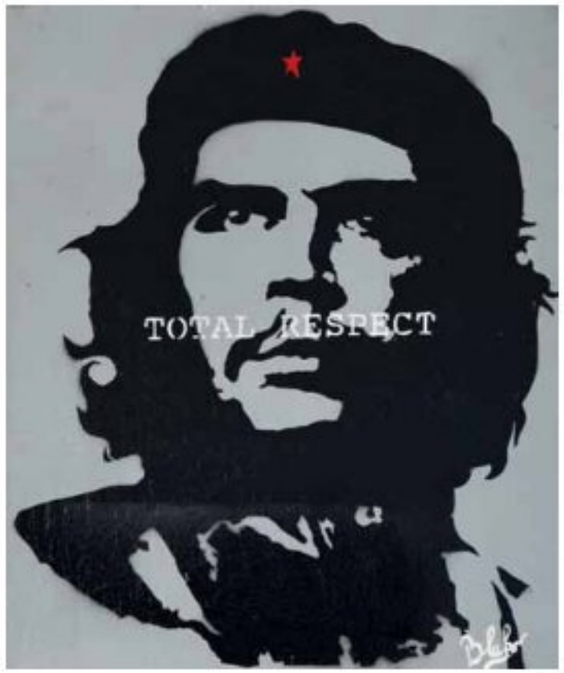
34
BANKSY
British, b. circa 1974
Gold Flag
Color screenprint, 2007, signed and numbered in pen 72/112, with POW stamp.
19 1/2 x 27 1/2 inches
This lot includes a certificate of authenticity from Pest Control
Provenance:
Santa's Ghetto, Dec. 3, 2007 - Jan. 1, 2008, Bethlehem, Israel

Like a 21st Century Duchamp, Banksy is the ultimate art prankster. From illegally hanging one of his own paintings in London's Tate Britain, to breaking into the penguin exhibit at the London Zoo and stenciling "We're Bored of Fish," Banksy has continually created irreverent, brilliantly snide, and culturally significant images both in galleries and museums, as well as in public spaces. His 2010 Academy Award nominated film *Exit through the Gift Shop*, proved both a wry commentary on the Contemporary art world, as well as one of the best documents to date on the Street Art movement.
C
$7,000-9,000

35
BLEK LE RAT
French, b. 1951
Total Respect (Yuri Gagarin), 2003
Signed *Blek* (lr)
Acrylic on canvas
24 1/2 x 19 3/4 inches
Unframed
Considered the father of stencil graffiti, Blek le Rat (aka Xavier Prou) is one of France's first and most important graffiti artists. An essential influence on much of the Street Art world, Banksy himself was quoted as stating "every time I think I've painted something slightly original, I find out that Blek le Rat has done it as well, only twenty years earlier."
C
$3,000-5,000

35

36
BLEK LE RAT
French, b. 1951
Total Respect (Che Guevara), 2003
Signed *Blek* (lr)
Acrylic on canvas
18 x 15 inches
Unframed
C
$3,000-5,000



36

37

37
MISS BUGS
British, 20th Century
The Super Arts Alter Ego, 2009
Signed *Miss Bugs* and dated *09* on the reverse
Mixed media on wood
Tondo, diameter 31 1/2 inches
Exhibited:
Brooklyn, NY, Brooklynite Gallery, *Joe Black/Miss Bugs: 2 Many Artists*, Apr. 4 - May 2, 2009

A male/female UK duo, Miss Bugs references the work of Klimt, Hirst, Warhol, and others, sampling stylistic elements and juxtaposing them against pop imagery. Taking swipes at religion, celebrity and social issues, they claim one of their main intentions is to question the ownership of ideas as well as the nature of the art world.
C
$4,000-6,000

38

38
MISS BUGS
British, 20th Century
The Wonderful Repeating Pattern in Art, 2009
Signed *Miss Bugs* and dated *09* on the reverse
Mixed media on wood
Tondo, diameter 31 1/2 inches
Exhibited
Brooklyn, NY, Brooklynite Gallery, *Joe Black/Miss Bugs: 2 Many Artists*, Apr. 4 - May 2, 2009
C
$4,000-6,000

39

39
INVADER
French, b. 1969
I Invade Roma, 2010
Glass tile mounted to plaster
Triptych, total size 17 3/8 x 58 3/8 inches
This work is accompanied by a Certificate of Authenticity from the artist

Inspired by the classic arcade game *Space Invaders*, France's Invader creates mosaics of the game's characters from tile. These mosaics are then glued onto surfaces in public places, which are documented by the artist as "Invasions," with maps made of their locations so that fans may spot the works. This rare work was one of the highlights of Invader's 2010 attack on Rome, which included a solo exhibition at the gallery Wunderkammern.
C
$10,000-15,000
See Inside Front Cover

40

40
ANTONY MICALLEF
British, b. 1975
Girl in a Red Dress with Nike Trainers
Color screenprint, 2006, signed and numbered 10/25 in pencil.
32 x 27 1/2 inches

Often working in oils and charcoal, Antony Micallef's expressionist paintings show a reverence to Francis Bacon. His dark, moody work has had major exhibitions at the Tate Britain and ICA London. Micallef is currently part of the Lazarides Gallery stable, alongside other important young artists like Banksy, Faile, and Bast.
C
$2,000-4,000

41

41
PURE EVIL
British, b. 1968
Untitled (Run! The Old World is Behind You!)
Signed *Pure Evil* (cl)
Acrylic, glitter and etching on metal
25 x 29 inches

Welsh artist Charles Uzzell-Edwards, aka Pure Evil, claims to be the direct descendent of Sir Thomas More, the Lord Chancellor who was beheaded by Henry VIII. Not unlike his supposed relation, Pure Evil's clever, cynical work questions authority and our modern society.
C
$1,500-2,500

42

42
JAMES CAUTY
British, b. 1956
Operation Magic Kingdom: The Gift of Life
Color inkjet print, 2007, signed and numbered 5/9 in pencil with artist's stamps.
26 1/2 x 23 1/2 inches

A notorious figure in the UK, both as a musician and an artist, James Cauty has used his various mediums to make caustic anti-war and eco-positive political statements. Best known for his ongoing series of postage stamp artwork, he has lampooned Disney, George W. Bush, Queen Victoria and countless others, using the pseudonym *The Cautese National Postal Disservice*.
C
$400-600

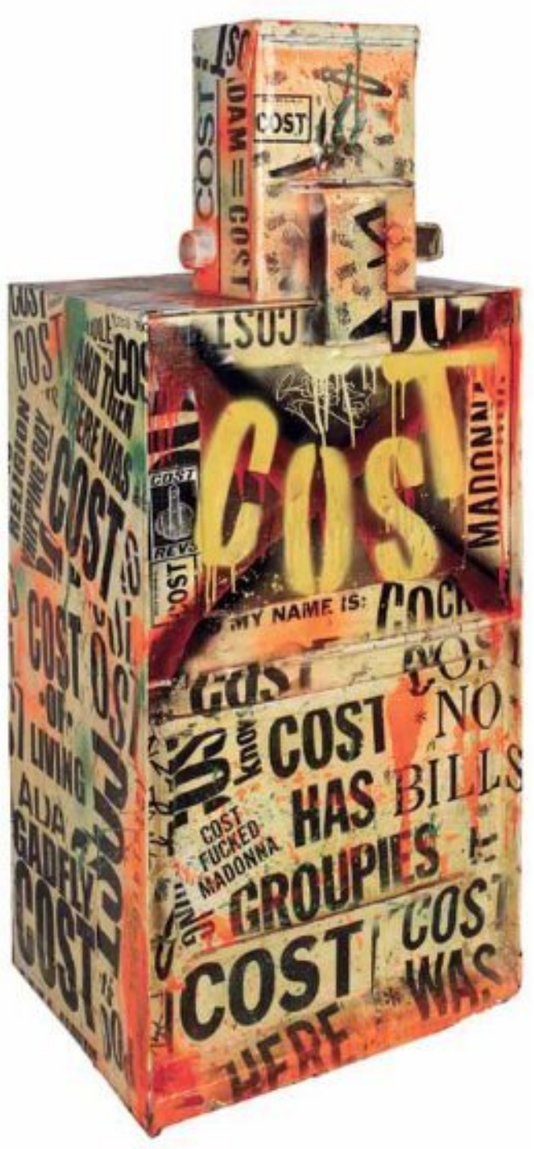
43
ALBEN
French, b. 1973
Mao Coke Olympic, 2012
Stamped with artist's mark on underside of bust
Mixed media in resin
11 3/4 x 9 3/4 x 5 1/2 inches

With an intentional reverence to Arman, French artist Alben works with resin and found objects, filtering 70s pop culture through Street Art, playing on social and political themes.
C
$1,500-2,500

44
DBK
British, 20th Century
Halloween Rush, 2008
Signed *DBK*, dated *2008* and inscribed as titled on the stretcher
Acrylic on canvas
47 3/4 x 62 3/4 inches
Unframed
C
$600-800

43

44



45

45
COST
American, 20th Century
Showpaper Box, 2010
Signed repeatedly with artist's device
Mixed media on newspaper box
48 x 16 1/4 x 19 1/4 inches
Provenance:
The artist
Exhibited:
Showpaper Newspaper Box Show, Nov. 14, 2010, New York
Los Angeles Museum of Contemporary Art, *Art in the Streets*, Apr. 17- Aug. 8 2011, Los Angeles

Considered one of the lynchpins in the progression of graffiti and transition to Street Art, Cost spent parts of the 80s and 90s blanketing New York in wheatpasted posters, stickers, and giant paint roller blockbuster pieces, often with his co-conspirator Revs. This work was commissioned by *Showpaper* for a 2010 exhibition of 12 similar examples by various artists. Afterward the exhibition, the newspaper boxes were placed on sidewalks throughout New York. This box was surreptitiously removed within 3 days and immediately listed for sale online. The artist and several others intervened, and the box was returned to Cost. The box was later shown in the 2011 *Art in the Streets* exhibition at the Los Angeles Museum of Contemporary Art.
C
$10,000-15,000
See Back Cover

46
ENX
American, 20th Century
Untitled, 2012
Signed *ENX, Enxing* and dated *March 2012*
Mixed media on found cardboard
26 1/8 x 38 1/2
Unframed

Employing collage, stencil, wheatpaste and other media, ENX creates work which often addresses animal rights issues. Currently the sole collaborator with legendary artist Cost, the duo's work can be seen coating public spaces throughout Manhattan, Queens and Brooklyn.
C
$600-800

46

47
PHETUS
American, 20th Century
Untitled, 2012
Signed *Phetus* and dated *2012* on the reverse
Acrylic on canvas
48 x 36 inches
Unframed

Legendary graffiti artist Phetus has a deep connection with the world of hip-hop, culminating in his creation of custom clocks worn by Public Enemy's Flavor Flav, as well as custom apparel and special projects for Ludacris, Redman, LL Cool J and countless others. While visiting with Banksy in London, Phetus was briefly taken into custody after attempting to spray paint his classic "Phat Phace" logo onto the legendary Big Ben.
C
$3,000-4,000

47

48

49

50

48
QUIK (LIN FELTON)
American, b. 1958
Nothing is Important, 2012
Acrylic and collage on canvas
Signed with artist's mark (lr), signed with artist's mark, dated *2012* and inscribed titled on the reverse
30 x 11 7/8 inches
Unframed

An important early writer and protege of Seen and Blade, Quik tackles issues of race and filters them through his love of Pop Art. His work is in the permanent collections of multiple museums throughout Europe, as well as the Museum of the City of New York, and the Museum of Harlem.
C
$1,500-2,500

49
QUIK (LIN FELTON)
American, b. 1958
Graffiti Never Dies!, 2012
Signed with artist's mark, inscribed NYC and dated *2012* (lr)
Acrylic and marker on MTA subway map
29 x 23 inches
C
$600-800

50
QUIK (LIN FELTON)
American, b. 1958
Untitled (The Realness...), 2012
Signed with artist's mark (ll)
Acrylic on MTA subway map mounted to board
26 5/8 x 21 1/4 inches
C
$600-800

51
REVOLT
American, 20th Century
Untitled, 1996
Signed *Dr. Revolt* and dated '96 on the reverse
Acrylic on canvas
18 x 28 inches
Unframed

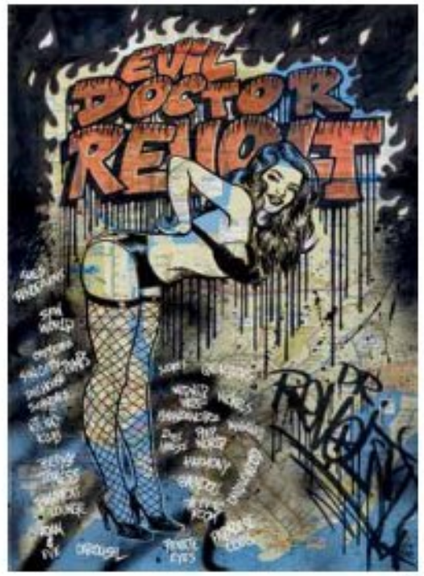
Beginning in the late 70s as a member of the infamous RTW (Rolling Thunder Writers) crew, Revolt is an important early figure in graffiti history. Also known as Doctor Revolt, he is the creator of the classic logo for the show *Yo! MTV Raps*, as well as a key part of the graffiti documentary *Style Wars*.
C
$1,500-2,500

52
REVOLT
American, 20th Century
Dancer 1, 2010
Signed with artist's mark and dated *2010* (lr)
Mixed media on MTA subway map
32 1/4 x 22 7/8 inches
C
$1,500-2,500

53
STAY HIGH 149
American, 1951-2012
Untitled
Signed with artist's mark throughout and signed *W. Roberts* (lr)
Acrylic and marker on masonite
11 3/4 x 34 5/8 inches

Featured prominently in Norman Mailer's *The Faith of Graffiti*, Stay High 149 is one of the original graffiti pioneers. Adapting the stick figure logo from the television show *The Saint*, Stay High 149 worked tirelessly through the early 70s, with the legends claiming he could tag 300 trains in one day. Stay High 149, aka Wayne Roberts, passed away in 2012, leaving behind legions of dedicated fans and the utmost repsect of the graffiti community.
C
$800-1,200

51



52

53

54

54
SHEPARD FAIREY
American, b. 1970
Darby Crash, 2012
Signed *Shepard Fairey* and dated *2012* (lr)
Acrylic and collage on paper
42 1/2 x 30 inches

RISD graduate Fairey was a beloved figure in the skateboard and punk rock communities throughout the 90s for his legendary "Andre the Giant Has a Posse" stickers, and the subsequent silkscreen prints made for his company Obey. His work has used concepts of guerrilla marketing and phenomenology to address anti-war movements and other grassroots social concerns. For Barack Obama's 2008 election campaign, Fairey created the "Hope" poster, which became one of the most recognizable and iconic political images of modern times. That image, after gracing the cover of *Time Magazine*, now hangs in the National Portrait Gallery, helping Fairey cross over from seminal Street Artist to international recognition as a truly gifted fine artist. His work is a part of the collections of the Smithsonian, the MoMA, the Los Angeles County Museum of Art, and the Victoria and Albert Museum in London.

The subject of this portrait, Darby Crash was one of the most legendary figures on the late 70s LA punk scene. Lead singer of The Germs, Crash was a highly gifted teen, often quoting Hesse and Nietzsche, and famous for wildly injuring himself onstage during The Germs' insane live shows. Confused and brilliant, Crash was channeling a childhood filled with abuse and mental illness into some of the most raw and intense music of his (or any) time. Wrestling with drug abuse and terrified of revealing his homosexuality, Darby Crash intentionally overdosed on heroin, committing suicide in 1980. He was 22 years old. Released in 2007, the biographical film *What We Do Is Secret* had a major theatrical release and celebrated The Germs' place in music history and Darby Crash's enduring legend.
C
$15,000-20,000
See Front Cover

55

55
SHEPARD FAIREY
American, b. 1970
Guns and Roses, 2006
Signed *Shepard Fairey* and dated 06 (ll), numbered 1/2 (lr), signed *Shepard Fairey* and dated 06 on the reverse
Silkscreen on wood, edition of 2
24 x 18 inches
Provenance:
White Walls Gallery, San Francisco, CA
C
$6,000-8,000

56

56
SHEPARD FAIREY
American, b. 1970
Love is the Drug, 2012
Signed *Shepard Fairey* and dated *12* (lr), inscribed *1/6 HPM* (ll), signed *Shepard Fairey*, dated *12* and inscribed *1/6 HPM* on the reverse
Hand painted multiple screenprint with collage on wood, edition of 6
24 x 18 inches
C
$6,000-8,000

57
SHEPARD FAIREY
American, b. 1970
Stalin Lenin Banner
Color screenprint, 1998, signed and numbered 75/100 in pencil, unframed.
24 x 18 inches
C
$1,000-1,500

58
SHEPARD FAIREY
American, b. 1970
Parlor Pattern Set (Red/Black Edition)
Set of two color screenprints, 2010, each signed and numbered 80/85 in pencil, unframed.
Each 24 x 18 inches
C
$1,000-2,000

57

58

59

59
SHEPARD FAIREY
American, b. 1970
Love Unites
Color screenprint, 2008, signed and numbered 39/450 in pencil, unframed.
36 x 24 inches
C
$800-1,200

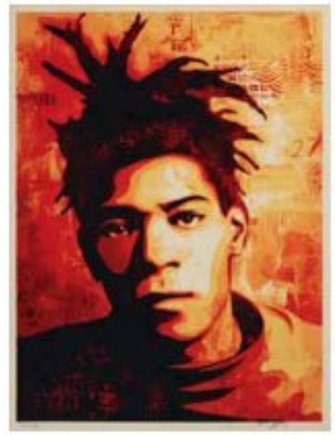
60
SHEPARD FAIREY
American, b. 1970
War by Numbers (Red Edition)
Color screenprint, 2008, signed and numbered 440/750 in pencil, unframed.
36 x 24 inches
C
$600-800

61
SHEPARD FAIREY
American, b. 1970
Tyrant Boot
Color screenprint, 2008, signed and numbered 306/450 in pencil, unframed.
24 x 18 inches
C
$600-800

60

61

62
SHEPARD FAIREY
American, b. 1970
Basquiat
Color screeprint, 2010, signed and numbered 257/450 in pencil, unframed.
24 x 18 inches
C
$600-800



62

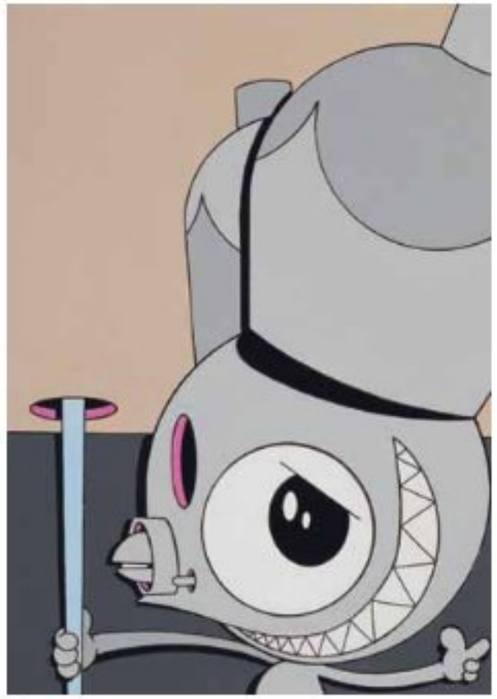
63

63
SHEPARD FAIREY
American, b. 1970
(i) *Sunset and Vine Billboard*, (ii) *SF Fire Escape*
Pair of color screenprints, each 2011, each signed and numbered AP in pencil, unframed.
Each 24 x 18 inches
C
$400-600

64
SHEPARD FAIREY
American, b. 1970
Rose Shackle
Color screenprint, 2006, signed and numbered 66/300 in pencil, unframed.
24 x 18 inches
C
$400-600

64

65



66

65
DALEK
American, b. 1968
Untitled (Space Monkey), 2001
Numbered *17* and *48* on the reverse
Acrylic on wood
10 1/2 x 8 inches
Exhibited:
Washington DC, Museum of Contemporary Art, *Playerhaters*, Oct. 19 - Nov. 30, 2001

Growing up with a healthy diet of skateboarding, graffiti and punk rock, Dalek (aka James Marshall) began a new chapter as an artist after working as an assistant to Takashi Murakami. The result was a street art informed version of Murakami's hyper-pop "Superflat" style, which showed Dalek's incredible draftsmanship and eye for color. Dalek's beloved Space Monkeys were the subject of the bulk of his early work, though he has now largely moved onto less figurative (but no less graphically stunning) paintings.
C
$1,500-2,500

66
DALEK
American, b. 1968
Untitled (Space Monkey), circa 2002
Acrylic on card
7 x 5 inches
Unframed
C
$600-800

67

67
RETNA
American, 20th Century
(i) *Untitled*, 2004
Signed with artist's mark and dated *MMIV* (lr)
Watercolor and acrylic marker on paper
13 3/4 x 17 1/8 inches
(ii) *Untitled*, 2004
Signed with artist's mark and dated *MMIV* (lr)
Watercolor and acrylic marker on paper
14 x 18 1/4 inches
(iii) *Untitled*, 2004
Signed with artist's mark and dated *MMIV* (lr)
Watercolor and acrylic marker on paper
14 3/8 x 18 3/8 inches
Provenance:
Subject Matter, Costa Mesa, CA

Part of a movement within graffiti embracing Futurism, Retna has expanded on the form of graffiti lettering to include influences of Egyptian hieroglyphics, as well as Asian and Hebrew calligraphy. Retna's work was part of the landmark *Art in the Streets* 2011 exhibit at the Los Angeles Museum of Contemporary Art.
C
$3,000-5,000

68

68
AIKO NAKAGAWA
Japanese/American, b. 1975
Untitled, 2011
Signed *Aiko* and dated *2011* on underside of can
Mixed media on aerosol spray can
6 34 x 2 5/8 x 2 5/8 inches
Exhibited:
New York, *Up Close and Personal* presented by Vandalog and MANY, May 12 - May 15, 2011

Also known as "Lady Aiko," Aiko Nakagawa has worked as an assistant to Takashi Murakami, a collaborator with Banksy during his unauthorized museum installations, as well as a former member of the group Faile. She has more recently worked as a solo artist, showing at major galleries worldwide. In 2012, Aiko was invited to re-paint "The Bowery Wall" in New York, where Keith Haring's seminal mural had appeared years ago.
C
$400-600

69

69
SWOON
American, b. 1977
Ice Queen
Screenprint with hand painted elements, 2011, signed and numbered 10/10 in pencil, unframed.
35 x 24 inches

Swoon, aka Caledonia Curry, employs woodblock and linocut prints, creating massive installations comprising German Expressionist influenced portraits of friends and family. Part of the 2009 Venice Biennale, Swoon debuted the *Swimming Cities of Serenissima*, which were floating installations that sailed from Slovenia into the Venice lagoon, all constructed from New York City recyclables and garbage. Swoon also oversees and coordinates charitable programs such as the Konbit Shelter, which builds housing and community shelters in Haiti, and Transformazium, a project devoted to the re-use of derelict buildings located in Braddock, PA.
C
$1,500-2,500

70

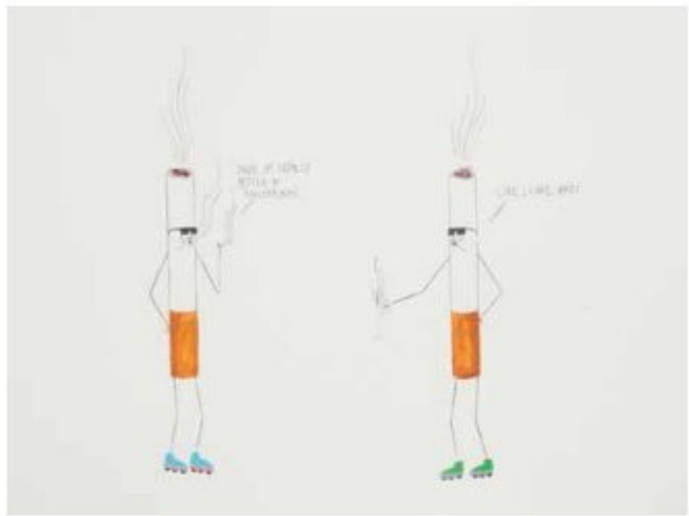
70
STEPHEN POWERS (ESPO)
American, b. 1968
Baby I'm Counting On You, 2003
Signed Stephen Powers, inscribed *OH BABY WHY'D YOU LET ME DOWN*, and a study of an umbrella on the reverse
Enamel on aluminum
19 3/4 x 18 3/4 inches
Provenance:
Deitch Projects, New York

Philadelphia born Stephen Powers formerly created graffiti under the moniker ESPO, but has subsequently matured into a Fulbright Scholar winning fine artist, with his work appearing at Biennales in Venice and Liverpool, as well as galleries such as Deitch Projects and the Joshua Liner Gallery. The *New York Times* and *Wall Street Journal* are a few of many to cover his stunning "Love Letter To You" project, in which he worked with the city of Philadelphia as well as the Pew Center for Arts and Heritage to create a series of 50 murals gracing walls alongside the elevated train on Market Street in Philadelphia. More recently, again working closely with city officials, covered the entire parking garage at the venerable Macy's Department store in downtown Brooklyn with his signature style: part muralist, part sign maker.
C
$3,000-5,000

71
KAWS AND WESTONE
American, b. 1974 and American, 20th Century, respectively
Untitled
Color screenprint, 2003, signed and numbered 10/14, in pencil.
18 x 18 inches

Jersey City's KAWS (Brian Donnelly) gained early notoriety in the 90s for his "ad disruptions," which featured his anthropomorphic characters like the Chum and the Companion. Showcasing his crisp designs intertwined with the ads found on the sides of bus shelters - this early form of his work was somewhat akin to Haring's subway tar paper drawings, in that they were an illegal manipulation of public advertisements. Those same characters would later grace the covers of albums by Kanye West, as well as footwear for Nike and Vans. KAWS has had major exhibitions at the Cincinnati Contemporary Art Center and the High Museum of Art in Atlanta, GA.
Part of the final generation of New York City graffiti artists to bomb the trains, WestOne made a fundamental change to his work after discovering Abstract Expressionism. Influenced by the work of Franz Kline and Robert Motherwell, WestOne abandoned the precision draftsmanship crucial to the crisp lettering prevalent in graffiti, in favor of a looser, freer style. His work has been exhibited at the Magda Danyz Gallery in France, the Factory in Tokyo, and the Joshua Liner Gallery in New York.
C
$1,200-1,800

71



72

72
NECKFACE
American, b. 1984
Untitled (Rollerblades)
Acrylic and ink on paper
14 1/2 x 19 3/4 inches

Misanthropic skate punk Neckface creates artwork featuring weird demons, anthropomorphic cigarettes, dirty jokes and tons of slasher movie gore. His work has been shown at the V1 Gallery in Copenhagen, Denmark, New Image Art in Hollywood, CA, and other galleries throughout the US, Europe and Australia.
C
$1,500-2,500

73

73
FAILE
American, 20th Century
London Test #2, 2006
Signed *faile*, dated *2006* and inscribed as titled on the reverse
Acrylic on canvas
48 x 36 inches
Unframed

Patrick McNeil and Patrick Miller comprise the artist duo Faile; a collective embracing appropriation and collage. Taking their cues from artists like Mimmo Rotello and Jacques Villeglé and combining it with the immediacy and brashness of graffiti, Faile has become one of the most noted names in Street Art today. Their work has been exhibited at Perry Rubenstein Gallery, Tate Modern in London, the Shanghai Sculpture Space in China, and was recently featured in conjunction with the New York City Ballet at Lincoln Center.
C
$25,000-30,000

74
FAILE
American, 21st Century
Faile Dog
Vinyl plastic
7 x 7 x 3 1/2 inches
Edition of 20
AdFunture logo stamp on reverse
C
$600-800

75
ASVP
American, 20th Century
Donkey Head
Color screenprint, 2012, signed and numbered 2/2 in pencil.
30 x 22 1/4 inches

The anonymous duo behind ASVP create striking images which look equally compelling hanging in a gallery or wheatpasted on a public wall. Their work, containing references to classic American ad design and Chinese propaganda imagery, can be seen in many major cities worldwide.
C
$800-1,200

76
ASVP
American, 20th Century
Yours Truly
Color screenprint, 2012, signed and numbered 4/5 in pencil.
30 x 22 inches
C
$800-1,200

74

75

76

77

77
HERAKUT
German, 20th Century
Piglet I (She was going for Filth), 2010
Signed *Herakut* (lr) and inscribed as titled (ll), Signed *Herakut*, dated *March 2010* and inscribed as titled on the reverse
Mixed media on canvas
39 3/4 x 39 inches
Unframed

A male/female duo from Germany, Herakut combines realism alongside intentionally looser techniques, as well as a variety of mediums, resulting in an intentionally schizophrenic nature to their work. Their work has been shown in the US at LeBasse Projects in Los Angeles.
C
$5,000-6,000

78

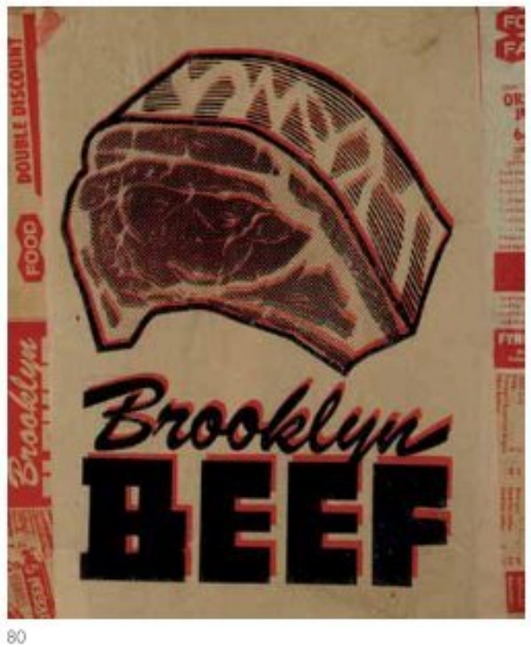
78
ANTHONY LISTER
Australian, b. 1980
Cat Woman, 2008
Signed *Lister*, dated *2008* and inscribed as titled on the reverse
Mixed media on canvas
78 1/2 x 74 inches
Unframed, unstretched

Australian fine artist Anthony Lister creates wildly abstracted paintings which may seem more as descendents of de Kooning or Bacon than part of the Street Art scene. However, Lister's work has an undeniable rebellious streak borne from graffiti culture, and he actively creates murals, both legal and illegal.
C
$6,000-9,000

79

79
CAMILLE ROSE GARCIA
American, b. 1970
Untitled
Signed *CRG* (lr)
Watercolor, ink, pencil and collage on paper
16 x 10 inches

One of the foremost artists of the Lowbrow scene, Camille Rose Garcia is an important figure in the new generation of Californian artists. Her mixed media work combines imagery from fairy tales, as well as influences of early animation and Surrealism. Her illustrated *Alice's Adventures in Wonderland* was a *New York Times* bestseller.
C
$3,000-5,000



80

80
SKEWVILLE
American, 20th Century
Brooklyn Beef, 2010
Signed *Skewville Approved*, dated *2010* and inscribed *Original Window... from Willoughby Windows Project/ Ran over 2 years on Willoughby Street* on the reverse
Screenprint on found object
29 1/4 x 25 1/4 inches

The duo that make up Skewville work in a variety of mediums, employing stencils, wheatpastes, screenprinting and more to create their impressive installations. Skewville's fun, humorous work is reminiscent of Claes Oldenburg, with its playful Pop connotations that are designed to interact with the street. As one half of the duo commented, "for us, it's about... playing with real city materials to blend into the landscape."
C
$600-800

81

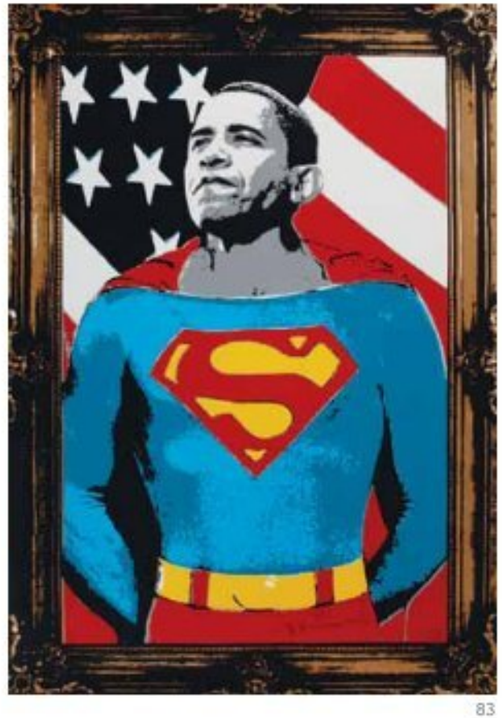
82

81
MR. BRAINWASH
French/American, b. 1966
Don't Be Cruel (Blue Background/Red Gun Edition), 2008
Color screenprint, signed and numbered 3/15 in pencil, unframed.
50 x 38 inches
Provenance:
The artist
Private collection, acquired directly from the artist

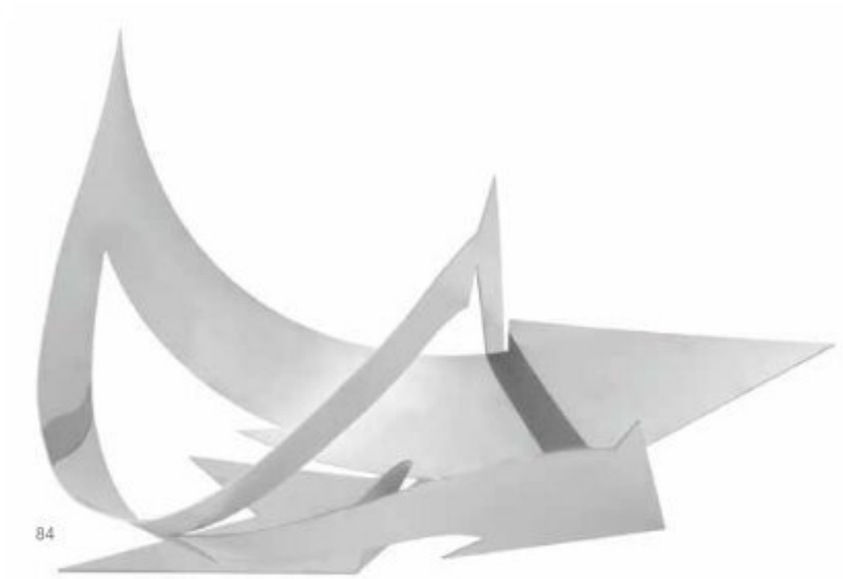
The unintentional star of Banksy's classic film *Exit Through The Gift Shop*, Mr. Brainwash (Thierry Guetta) has created legions of obsessed fans and infuriated Street Art purists. While his work may be reminiscent of other Street Art legends, Brainwash has taken Warhol's brand conscious concepts of pop culture and accelerated them for the internet age.
C
$3,000-5,000

82
MR. BRAINWASH
French/American, b. 1966
Love = mc squared (Silver Edition)
Color screenprint, 2012, signed and numbered 12/15 in pencil, with date and thumbprint on the reverse, unframed.
30 x 22 inches
C
$2,000-3,000

83
MR. BRAINWASH
French/American, b. 1966
Obama Superman (Gold Edition)
Color screenprint, 2008, signed and numbered 72/300 in pencil, unframed.
41 x 29 inches
C
$600-800



83



84

85

86

84
MARE 139
American, b. 1965
Untitled (Polished Style Writer), 2011
Signed with artist's mark
Stainless steel
12 1/4 x 19 x 17 1/2 inches

An important subway writer in the late 70s and early 80s, Mare (aka Carlos Rodriguez) left the streets to reinterpret the kinetic lettering of graffiti as three-dimensional sculpture. By combining influences of Constructivism and Futurism, Mare brought new life to the concept of style writing. In 2012, Mare was selected as a US State Cultural Ambassador, emboldened to bring graffiti culture to a global audience.
C
$1,500-2,500

85
BLADE (STEVEN OGBURN)
American, b. 1957
The Blade Wave, 2012
Acrylic and marker on MTA subway map
23 x 32 1/4 inches

Beginning his assault on trains in the early 70s, Blade pioneered the "Three-Dimensional Blockbuster style," an early component of graffiti Wild Style lettering. His work was shown at the seminal 1980 PS1 exhibit *New York/New Wave*, alongside Seen, Jean-Michel Basquiat, Dondi White and others. Blade still produces new work today, showing in galleries worldwide.
C
$600-800

86
BLADE (STEVEN OGBURN)
American, b. 1957
Untitled, 2012
Acrylic and marker on MTA subway map
23 x 32 1/2 inches
C
$600-800

87
RICHARD HAMBLETON & LA II
American, b. 1954 and American, b. 1967, respectively
Untitled (Shadow Head #5), circa 1990
Signed Hambleton (lr) and *LA* (ll)
Acrylic on paper
19 5/8 x 14 7/8 inches

A protege of Keith Haring and Jean Michel Basquiat, Richard Hambleton had an interest in public art early in his career. His "Shadowman" paintings could be found splashed across hundreds of buildings throughout New York in the 1980s. His work is part of the MoMA's permanent collection, and has been shown at two Venice Biennales, as well as a major retrospective presented by Giorgio Armani.
LAII (aka Angel Ortiz) was discovered as a teen by Keith Haring, who later claimed the young artist was a major influence. Haring collaborated extensively with LAII, and the pair showed together at Tony Shafrazi, Robert Fraser and Jeffrey Deitch. LAII is still working today, showing at major galleries and museums worldwide.
C
$800-1,200

87

88
LA II (ANGEL ORTIZ)
American, b. 1967
Untitled
Signed with artist's mark (cr)
Acrylic on canvas
55 3/4 x 40 1/4 inches
Unframed
C
$2,000-4,000

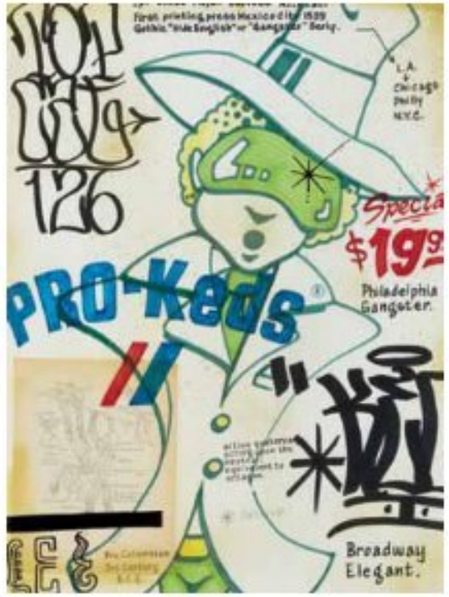
88

89

89
LA II (ANGEL ORTIZ)
American, b. 1967
Gold Swirls LA II Tag, 2011
Signed *LA II*, dated *March 2011* and inscribed as titled on the reverse
Mixed media on canvas
17 7/8 x 23 7/8 inches
Unframed
C
$1,000-1,500

90
KEO (BLAKE LETHEM)
American, 20th Century
(i) *Untitled*
Mixed media on paper
24 x 18 inches
(ii) *Untitled*
Mixed media on paper
24 x 18 inches

In addition to being a legendary graffiti writer, KEO is many things: the creator of underground rapper MF Doom's iconic metal mask, brother to best-selling author Jonathan Lethem (*Motherless Brooklyn*), and, as legend has it, one of the first white rappers in the history of hip-hop. KEO is currently creating art today, and still a crucial member of the graffiti scene.
C
$1,000-2,000



90

91

91
JACK STEWART
American, 1926-2005
Mickey Mouse by Lee
Estate archival C-print, 2010, signed and numbered AP4 in pencil, unframed.
13 3/4 x 24 inches

One of the few photographers documenting the NYC graffiti movement in the early 70s, Jack Stewart captured some of the most crucial moments in the history of the scene. Stewart studied at Yale with Willem de Kooning and Josef Albers, and went on to serve as the Chairman of the Arts Department at Cooper Union and Vice President of the Rhode Island School of Design. He is credited with having one of the most exhaustive and important photo collections of the graffiti era. Jack Stewart's book, *Graffiti Kings: New York City Mass Transit Art of the 1970s*, collects these photos, as well as his writing, and is one of the most essential books on the subject.
C
$1,500-2,500

92
JACK STEWART
American, 1926-2005
Beetle Bailey by Cliff 159, 1975
Estate archival C-print, 2010, signed and numbered AP2 in pencil, unframed.
13 3/4 x 24 inches
C
$1,500-2,500

92

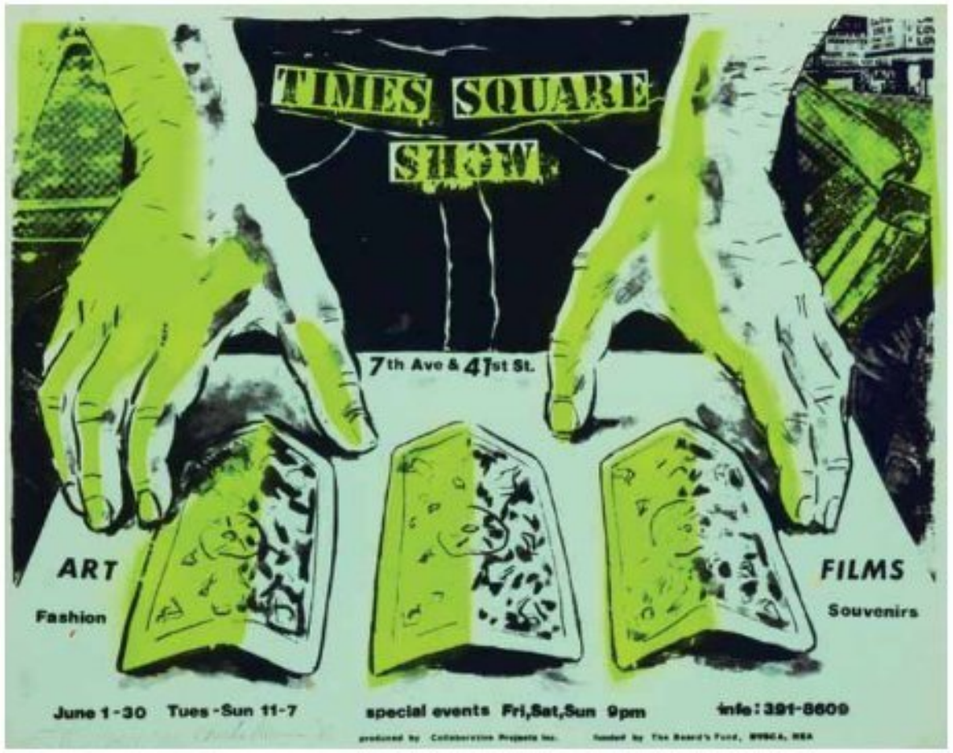
93 part

93
RICKY POWELL
American, b. 1961
(i) *Ad Rock - The Palladium NYC 1986*
Giclee print, signed and inscribed as titled in black marker.
19 3/8 x 12 3/8 inches
(ii) *Paloma Picasso NYC 1986*
Giclee print, signed and inscribed as titled in black marker.
15 3/8 x 20 1/4 inches
(iii) *Gangster Bitch 1985 11th st + 6th ave*
Signed and inscribed as titled in black marker.
14 3/8 x 20 3/8 inches
(iv) *Rock Steady Anniversary Summer 2000*
Giclee print, signed and inscribed as titled in black marker.
14 7/8 x 20 3/8 inches
(v)*Bill Stelling & Patti Astor (Owners of the Fun Gallery) ...NYC 1985*
Giclee print, signed and inscribed as titled on mat board in pencil.
11 1/2 x 15 1/2 inches

Ricky Powell is best known for documenting the 80s hip-hop scene in New York, being the photographer of choice for the Beastie Boys and Run DMC. Additionally his photos of cultural icons like Andy Warhol, Martha Graham, Francis Ford Coppola and Jean-Michel Basquiat capture the energy and excitement of a crucial moment in New York City history. His photography has been seen in *Time, Newsweek, Rolling Stone* and countless other publications worldwide.
C
$800-1,200

94
MICHAEL LAWRENCE
American, 20th Century
(i) *Untitled (Cliff 159)*
Probably offset lithograph on photo paper
5 7/8 x 8 7/8 inches
(ii) *Untitled (Snake 1 and Stitch 1)*
Probably offset lithograph on photo paper
11 x 15 inches
C
$600-800

94



95

95
JANE DICKSON AND CHARLIE AHEARN
American, b. 1952 and American, b. 1951, respectively
Times Square Show
Color screenprint, 1980, signed in pencil.
22 3/8 x 28 1/2 inches

Organized by Collaborative Projects, a non-profit group including brothers Charlie and John Ahearn and Tom Otterness, the Times Square Show was held in a former massage parlor. Considered one of the first exhibitions of graffiti, the Times Square Show featured the work of roughly 100 exhibitors, many of whom were on their way to becoming the next generation of great New York artists. Artists included Jean-Michel Basquiat, Keith Haring, Kiki Smith, Jenny Holzer, Kenny Scharf and many others. The show received rave reviews from the *Village Voice, Artforum* and countless others, as it was hailed as a major turning point in New York City art and culture.
Filmmaker, photographer, writer and radio show host Charlie Ahearn debuted his film *The Deadly Art of Survival* at the Times Square Show. His second film was the landmark *Wild Style*, which starred graffiti icons Fab 5 Freddy, Lee Quinones and Lady Pink. *Wild Style* is considered the definitive hip-hop film, and along with the documentary *Style Wars*, is seen as one of the most important documents of graffiti culture.
Creating realistic paintings of dark streets, peepshows and casinos, Jane Dickson's Edward Hopper-influenced work depicts the often seedy underbelly of urban living. Her work is in the permanent collections of the MoMA, the Brooklyn Museum, the Metropolitan Museum of Art and the Whitney Museum of American Art.
C
$600-800

END OF SALE

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No Increased Buyers' Premium!

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1. Create an account at DoyleNewYork.com

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2. Register to bid in a specific auction

Once you have Signed In, click the "BidLive!" icon next to any auction listing to register for that auction. Or Click the red "BidLive!" icon (located at the top right of every page) to see the list of upcoming auctions, then click the "Register to Bid" link next to the auction in which you wish to bid.

The Registration Form

Once you have Signed In, your contact information will already be on the form.

Enter your credit card information. This information is for reference only. We do not take credit cards for payment, nor will your card be charged at any time. *This page on DoyleNewYork.com is secure and safe to transmit your information.*

Check the box next to "I agree to the above terms"

Click the Submit Button. Your registration will be processed and your status will be listed under "My Live! Auctions"

3. On the day of the auction

- Go to DoyleNewYork.com
- Sign In
- Click the red "BidLive!" button at the top of the page
- Click the "BID NOW!" link next to the auction listing to open the Bidding Console
  (Please Note: If you open the Bidding Console before the auction begins, you must keep refreshing the page until the Bidding Console activates)
- Start Bidding!

For further information please visit www.DoyleNewYork.com/BidLive

Minimum System Requirements

PC OS: Windows XP Service Pack 2 or higher, Windows Vista, Windows 7 / RAM: 512MB / Browser: Internet Explorer 8; Firefox 3 or higher / Java: 1.6 or later ***Mac*** OS: OSX 10.6 with Firefox 3 or OSX 10.5 with Safari 4 / Processor: PPC or Intel / RAM: 512MB or higher / Java: 1.6 or later ***The Bidding Console does NOT support:*** OS: Windows 2000 or earlier, Mac OSX 10.4 or earlier / Browsers: Netscape, Opera, Chrome or AOL / Internet Connection: does not support iPad, dialup or wireless Internet.

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GLOSSARY

The following examples define some of the terms used in this catalogue. The reader is reminded that all of the terms and descriptions used in this catalogue as to authorship, period, culture, source or origin for any property are made and used as qualified statements and opinions only, and are subject to the Conditions of Sale and the Terms of Guarantee.

In connection with the attribution of authorship, as described in paragraph 2 of the Terms of Guarantee, the following terms are used in this catalogue, and are defined as follows:

FURNITURE AND DECORATIONS

REGENCY ROSEWOOD SOFA TABLE
First quarter of the 19th century. This heading with the date included means that the piece is, in our best judgment, of the period indicated with no major alterations or restorations.

REGENCY ROSEWOOD SOFA TABLE
This heading without inclusion of a date indicates that in our best judgment, the piece, while basically of the period, has been substantially altered or restored and in some cases it may also indicate that the piece has been constructed from old parts.

REGENCY STYLE SOFA TABLE
The inclusion of the word "style" in the heading indicates that, in our opinion, the piece is an intentional copy or reproduction of an earlier work or style of works.

PAINTINGS

NICOLAES MAES
In our best judgment the work is by the named artist. This is our highest category of authenticity in the present catalogue.

ATTRIBUTED TO NICOLAES MAES
In our best judgment, while the work is of the period of the named artist, and on the basis of style can be ascribed to him, we cannot state with certainty that it is by him.

SCHOOL OF NICOLAES MAES
In our best judgment, the work is of the period of the named artist, by a pupil or close follower of the artist, but is not by the artist.

CIRCLE OF NICOLAES MAES
In our best judgment, the work is of the period of the named artist and closely related to his style.

MANNER OF NICOLAES MAES OR AFTER NICOLAES MAES OR FOLLOWER OF NICOLAES MAES
In our best judgment, although the work is in the style of or a copy of a work by the named artist, it is of a later period.

SIGNED NICOLAES MAES
In our best judgment, the signature, monogram, initials or other similar indicia of authorship is a recognized signature of the artist and appears in one of the six areas of the painting designated as follows:

(u.l.) Upper left
(l.l.) Lower left
(u.r.) Upper right
(l.r.) Lower right
(u.c.) Upper center
(l.c.) Lower center

BEARS SIGNATURE, NICOLAES MAES
In our best judgment, the signature, monogram, initials or other similar indicia of authorship is not that of the artist and may have been added at a later date.

DATED
In our best judgment, the date indicated on the work is the date the work was executed.

DATED (FOR BRONZES)
In our best judgment, the date indicated when the original model was executed. Since the exact date of the casting of a bronze sculpture is often unknown and illustrations
in reference books may not specify which particular cast is discussed or illustrated, it should be pointed out that dates of execution and entries listed under Literature in the individual catalogue entries do not necessarily refer to the castings included in the sale.

PRINTS

Name of Artist
Subject to the Conditions of Sale and Terms of Guarantee set forth in this catalogue, and except where stated as being "after" or "attributed to" an artist, each lot is by the artist appearing at the head of the lot, except in the case of lots containing works by more than one artist.

TITLE
If there is a generally accepted title for the print, that title is given in upper case at the beginning of the lot description. If the work has no title or the title is unknown to us, a descriptive title is given in brackets.

REFERENCES
Information from the standard catalogues of the artists' works is cited when possible following the title.

MEDIUM
The mediums are described as fully as possible, although secondary techniques may not be listed.

DATE
The date given is that of the original plate, block, stone or screen. It is not necessarily the date at which the impression offered for sale was printed.

EDITION
Information regarding the size of the edition is given when possible.

SIGNATURE
Only manuscript signatures of the artists are indicated. Signatures "in the plate" are not mentioned since they are considered part of the image.

QUALITY AND CONDITION
An attempt has been made to give relevant information concerning the quality of the impression, the size of the margins and the condition of the prints when possible. These descriptions are qualified statements or opinions only, and are made subject to the Conditions of Sale and Terms of Guarantee.

The print sleeves are the property of Doyle New York and are not included in the sale.

MEASUREMENTS
As with any description in this catalogue, measurements are qualified statements or opinions and are subject to the Conditions of Sale and Terms of Guarantee. Doyle New York shall not be liable for any mistakes in measurements. Measurements have been made to the best of our ability, and are given in inches to the nearest 1/4 inch and millimeters, height before width. Unless otherwise indicated, etchings and engravings are measured by the dimensions of the plate marks. Woodcuts, lithographs and silkscreens are measured by the dimensions of the images.

All pictures are framed unless otherwise noted in this catalogue.

CONDITIONS OF SALE

1. BINDING TERMS
The lots listed in this catalogue will be offered by Doyle New York as owner or as agent for consignor subject to the following terms and conditions. Where Doyle is agent, the contract is between seller and buyer. The following Conditions of Sale and Terms of Guarantee constitute the entire agreement with the purchaser relative to the property listed in this catalogue. By bidding at auction you agree to be bound by these terms.

2. AS IS
All lots are sold "AS IS" and without recourse and neither Doyle New York nor its consignor makes any warranties or representations, express or implied, with respect to such lots, except for the limited warranties expressly stated in the Terms of Guarantee section of this catalogue. Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place, to determine its condition, size, and whether or not it has been repaired or restored.

Except as otherwise expressly and specifically provided in the Terms of Guarantee, neither Doyle New York nor its consignor makes any express or implied warranty or representation of any kind or nature with respect to merchantability, fitness for purpose, correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, material, genuineness, attribution, provenance, period, culture, source, origin, exhibitions, literature or historical significance of any lot sold. The absence of any reference to the condition of a lot does not imply that the lot is in perfect condition or completely free from wear and tear, imperfections or the effects of aging; nor does a reference to particular defects imply the absence of others. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative.

The Terms of Guarantee are controlling, and no statement, whether written or oral, and whether made in this catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, the remarks of an auctioneer, or otherwise, shall be deemed to create any warranty, representation or assumption of liability. All statements by Doyle New York in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Except as stated in the Terms of Guarantee, neither Doyle New York nor the seller is responsible in any way for errors or omissions in the catalogue or any supplemental material. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

Doyle New York and its consignor make no warranty or representation, express or implied, that the purchaser will acquire any copyright or reproduction rights to any lot sold. Doyle New York expressly reserves the right to reproduce any image of the lots sold in this catalogue. The copyright in all images, illustrations and written material produced by or for Doyle New York relating to a lot, including the contents of this catalogue, is, and shall remain at all times, the property of Doyle New York and shall not be used by the buyer, nor by anyone else, without our prior written consent.

3. WITHDRAWAL
Doyle New York reserves the right to withdraw any lot at any time prior to the commencement of bidding for such lot and shall have no liability whatsoever for such withdrawal.

4. RESERVES
If the auctioneer decides that any opening bid is below the value of the lot offered, the auctioneer may reject that bid and withdraw the lot from sale; and if, having acknowledged an opening bid, he decides that any advance thereafter is insufficient, he may reject that advance.

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which such lot will not be sold. No reserve will exceed the low estimate of the lot. Reserves are agreed upon with the consignor or, in the absence thereof, in the absolute discretion of Doyle New York.

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Lots marked C preceding the estimate are consigned and reserved. Those marked • are reserved property in which Doyle New York has an interest.

Doyle New York on occasion makes loans or advances funds to consignors.

The auctioneer may implement the reserve by opening bidding on any lot by placing a bid on behalf of the seller. The auctioneer will not specifically identify bids placed on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing successive or consecutive bids for a lot or by placing bids in response to other bidders. Unless otherwise noted in the catalogue or by an announcement at the auction, Doyle New York acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property.

5. ESTIMATES
Each lot in the catalogue is given a low and high estimate representing that range which, in the opinion of Doyle New York, represents a fair and probable auction value. When possible, the estimate is based on previous auction records of comparable property, condition, rarity, quality and provenances. The estimates are often determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates are subject to revision. Actual prices realized for items can fall below or above this range. An estimate of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Estimates do not include the buyer's premium. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

6. BIDDING
Doyle New York reserves the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid, as well as the right to refuse to acknowledge any bidder. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has the right at his absolute and sole discretion to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, and to combine any two or more lots. In the event of error or dispute between bidders, or in the event of doubt on our part as to the validity of any bid, whether during or after the sale, the auctioneer has final discretion to determine the successful bidder, to continue the bidding, to cancel the sale, or to reoffer and resell the lot in dispute. If any dispute arises after the sale, the Doyle New York sale record shall be conclusive.

7. PURCHASER'S RESPONSIBILITY
Title passes upon the fall of the auctioneer's hammer to the highest acknowledged bidder, subject to the conditions of sale set forth herein. Such bidder thereupon assumes full risk and responsibility therefor (including, without limitation, liability for or damage to frames and glass covering prints, paintings or other works). Although in our discretion we will execute orders or absentee bids or accept telephone bids as a convenience to clients who are not present at auctions, we are notresponsible for any errors or omissions in connection therewith.

When making a bid, a bidder is accepting personal liability to pay the purchase price as follows, unless it has been explicitly agreed in writing with Doyle New York before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Doyle New York, and that Doyle New York will look only to the principal for payment:

The total purchase price to be paid by purchaser is the amount of the successful bid price plus a premium of 25% on the first $50,000 of the hammer price, 20% on the portion from $50,001 through $1,000,000, and 12% on that portion of the hammer price exceeding $1,000,000. Payment shall be made as follows:

A cash deposit of not less than 25% of the purchase price (unless the whole purchase price is required at the sole discretion of Doyle New York) will be paid on the day of the auction. Deposits shall apply to all purchases made at this sale and not to any one particular lot.

CONDITIONS OF SALE CONTINUED

Prior to the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made.

The balance of the purchase price, if any, will be paid not later than 5 pm one (1) day following the day of the auction. Such payment shall be made in U.S. dollars by certified or cashier check drawn on a U.S. bank unless other arrangements are made with Doyle New York. The buyer will not acquire title to the lot until we have received all amounts due to us from the buyer in good cleared funds even in circumstances where we have released the lot to the buyer. Doyle New York reserves the right to hold merchandise purchased by personal check until the check has cleared the bank. The purchaser agrees to pay Doyle New York a handling charge of $35 for any check dishonored by the drawee.

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image, and Doyle New York does not accept liability for such errors.

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In addition to the other remedies available to us by law, we reserve the right to impose a late charge of 1 1/2% per month of the total purchase price if payment is not made in accordance with the conditions set forth herein. All property must be removed from our premises by the purchaser at their expense not later than (2) business days following its sale and, if it is not removed, Doyle New York reserves the right to charge a minimum storage fee of $5 per lot per day or to deliver the property to a public warehouse for storage at the purchaser's expense, to be released only after payment in full of all removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us. Doyle New York shall have no liability for any damage to property left on its premises for more than (2) days following the sale.

If any applicable conditions herein are not complied with by the purchaser, in addition to other remedies available to us and the consignor by law, including without limitation the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies:

a) To charge interest at such rate as we shall reasonably select;

b) To hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;

c) Cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser;

d) Resell the property whether at private sale or public auction without reserve, and the purchaser will be liable for any deficiency, cost, including handling charges, the expenses of both sales, our commission on both sales at our regular rate, all other charges due hereunder and incidental damages;

e) To set off the outstanding amount remaining unpaid by the buyer against any amounts which we may owe the buyer in any other transactions;

f) Where several amounts are owed by the buyer to us, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

g) To reject at any future auction any bids made by or on behalf of the buyer or to require a deposit from the buyer before accepting any bids;

h) To take such other actions as we deem necessary or appropriate; or

i) To effect any combination thereof.

In addition, a defaulting purchaser will be deemed to have granted and assigned to us a continuing security interest of first priority in, and we may retain as collateral security for such purchaser's obligations to us, any property or money of or owing to such purchaser in our possession. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code with respect to such property and we may apply against such obligations all monies held or received by us for the account of, or due from us, to such purchaser. At our option, payment will not be deemed to have been made in full until we have collected funds represented by checks, or in the case of bank or cashier's checks, we have confirmed their authenticity. In the event the purchaser fails to pay any or all of the total purchaser price for any lot and Doyle New York nonetheless elects to pay the consignor any portion of the sale proceeds, the purchaser acknowledges that Doyle New York shall have all of the rights of the consignor to pursue the purchaser for any amounts paid to the consignor, whether at law, in equity, or under these Conditions of Sale.

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If for any cause a purchased lot cannot be delivered in as good condition as at the time of sale, or should any purchased lot be stolen or mis-delivered or lost prior to delivery, Doyle New York shall not be liable for any amount in excess of that paid by the purchaser. We are not responsible for the acts or omissions of carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots by us is at the entire risk of the purchaser and Doyle New York will have no liability for any loss or damage to such items.

10. DOYLE NEW YORK EMPLOYEES

Employees of Doyle New York are not prohibited from bidding on property. In the course of their employment it is possible that they may have access to information not available to the public.

11. WAIVER OF CONDITIONS

Any and all of these conditions may be waived or modified in the sole discretion of Doyle New York. The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by oral announcements made during the sale. Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

12. All measurements and weight are approximate.
Doyle New York is not responsible for damage of glass covering paintings, drawings, other works or frames and lamp shades regardless of cause.

13. If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, the balance of the conditions shall continue to be valid to the fullest extent permitted by law.

14. The rights and obligations of the parties with respect to these Conditions of Sale and Terms of Guarantee, as well as the purchaser's and our respective rights and obligations hereunder, the conduct of the auction and any matters connected with any of the foregoing, shall be governed and interpreted by the laws of the State of New York. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Doyle New York, to the exclusive jurisdiction of the federal or state courts located in the state and county of New York and waives any objection to the jurisdiction and venue of any such court.

TERMS OF GUARANTEE

Doyle New York warrants the authenticity of authorship of each lot contained in this catalogue solely and expressly subject to the terms and conditions set forth below.

1. DEFINITION OF AUTHORSHIP

"Authorship" is defined as the artist, artisan, workshop, designer, school, period, culture, or source of origin, as applicable and indicated in the description of the lot. The warranted information appears in bold print immediately following the individual lot number; no other language in the catalogue is warranted, including any supplemental material which appears below the bold print headings. Doyle New York is not responsible for any errors or omissions in any material, which appears below the bold print headings. The description of authorship in this catalogue may be amended by a supplement to the catalogue, or by notices or announcements at the time and place of the auction sale. This catalogue may contain one or more glossaries explaining the terminology used in the catalogue. All terminology used in this catalogue, including the contents of the glossaries, are merely qualified statements or opinions and are not intended or made as warranted statements or representations under these Terms of Guarantee. Doyle New York makes no warranties whatsoever, express or implied, with respect to any material in the catalogue, except as set forth in bold print headings following individual lot numbers in this catalogue and subject to the exclusions set forth below.

2. COVERAGE UNDER THE GUARANTEE

Subject to the exclusions set forth below in paragraphs 5 and 6, Doyle New York warrants the authorship (as that term is defined above) of each lot in this catalogue for a period of five years from the date of the sale of the lot. The guarantee is made only to the original purchaser of record at the auction, and only the registered bidder for the lot at the auction will be considered as the original purchaser. The buyer must give written notice of claim within five years from the date of the auction. Doyle New York may require, at its option, to have the purchaser obtain at the purchaser's expense the opinion of two recognized experts (approved by Doyle New York) in the field relating to the item in question, before Doyle New York determines whether to rescind a sale under the above warranty. Upon request, Doyle New York will provide the purchaser with the names of acceptable experts.

3. NON-ASSIGNABILITY

The benefits of this warranty are not assignable and shall be applicable only to the original purchaser of record (i.e., the registered bidder) and not to any subsequent owners (including, without limitation, donees, heirs, successors, beneficiaries or assigns) who have, or may acquire, an interest in any purchased property. The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

4. SOLE REMEDY

The purchaser agrees that in the case of a breach of warranty under these Terms of Guarantee, he shall have no remedy other than rescission of the sale and the refund of the original purchase price paid. The original purchase price paid is defined as the amount of the successful bid price, plus the buyer's premium. No rescission and refund will be made unless the item is returned to Doyle New York at 175 East 87th Street, New York, NY 10128, in the same condition as at the time of sale. The remedy of rescission and refund is exclusive and the purchaser waives any other remedy which may be otherwise available in law or equity. Doyle New York shall not be liable for any special, consequential or incidental damages incurred or claimed including, without limitation, loss of profits or for interest.

5. EXCLUSIONS

This warranty does not apply to:

i. authorship of any paintings, drawings or sculpture created prior to 1870, unless the lot is determined to be a counterfeit which has a value at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or

ii. any catalogue description where it was specifically mentioned that there is a conflict of specialist opinion on the authorship of a lot; or

iii. authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist or craftsman, his students, school, workshop or followers; or

iv. the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or which were unreasonably expensive or impractical to use at the time of publication of the catalogue.

The term counterfeit is defined as a modern fake or forgery, made less than fifty years ago, and made with the intent to deceive. The authenticity of signatures, monograms, initials or other similar indications of authorship is expressly excluded as a controlling factor in determining whether a work is a counterfeit under the meaning of this Terms of Warranty.

6. LIMITED WARRANTY

As stated in paragraph 2 of the Conditions of Sale, neither Doyle New York nor its consignor makes any express or implied representations or warranties whatsoever concerning any property in the catalogue, including without limitation, any warranty of merchantability or fitness for a particular purpose, except as specifically and expressly provided in these Terms of Guarantee.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

WHY DOYLE NEW YORK COLLECTS SALES TAX

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales taxcollected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

WHERE DOYLE NEW YORK COLLECTS SALES TAX

Doyle New York is currently registered to collect sales tax in the following states: New York and the District of Columbia.

For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

If the property is delivered into any of the states in which Doyle New York is registered, Doyle New York is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Property collected from Doyle New York premises by common carriers on behalf of the purchaser for delivery to the purchaser at his address outside of New York is not subject to New York Sales Tax. If it is delivered by the common carrier to any of the states where Doyle New York is required to collect sales tax, applicable tax will be added to the purchase price.

WHERE DOYLE NEW YORK IS NOT REQUIRED TO COLLECT SALES TAX

Doyle New York is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Doyle New York is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Doyle New York is not required to collect sales tax for property delivered to the purchaser outside of the United States.

RESTORATION AND OTHER SERVICES

Regardless of where the property is subsequently transported, if any framing or restoration services are performed in New York, it is considered to be a delivery of the property to the purchaser in New York, and Doyle New York will be required to collect the 8.875% New York sales tax.

LOCAL TAX ADVISORS

As sales tax laws vary from state to state, Doyle New York recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice form their local tax advisors.

CERTAIN EXEMPTIONS

Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Doyle New York is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

If a not-for-profit or charitable organization is selling property through Doyle New York, it may be sold as a tax exempted purchase. The not-for-profit seller must be registered with the New York Department of Taxation and Finance as an exempt organization and the property must be picked up or delivered in New York. However, a compensating use tax is due from the buyer if any such lot is shipped to any of the states where Doyle New York maintains offices. It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Doyle New York prior to the release of the property.

BUYING AT DOYLE

Since 1963, Doyle New York has built a worldwide reputation for expertise, integrity and service. In our New York salesrooms, we hold approximately forty auctions annually featuring fine art, jewelry, furniture, decorative arts, books, prints, couture and a variety of other categories. Our global audience of buyers and sellers know the quality of our sales and appreciate our standard of service. If you are new to the auction process, please take a moment to review the following information.

The following will help in understanding the auction buying process. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by oral announcements or posted notices, which together form the sale contract between the successful bidder (purchaser), Doyle New York and the seller (consignor) of the lot.

BEFORE YOU BID

Doyle New York produces both printed and Internet auction catalogues that contain descriptions of the property being offered and the presale estimates and are available prior to the sale date. Our free Internet catalogues, available at DoyleNewYork.com, also provide illustrations, direct communication with our specialists, and the ability to leave online absentee bids and track lots. The catalogues will help familiarize you with property being offered at the designated auction. In addition, DoyleNewYork.com offers a free Internet Personal Shopper that allows collectors to enter keywords of objects they are seeking. As each Internet auction catalogue is posted online, the collector is notified by email of any matches.

A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

PROVENANCE

In certain circumstances, Doyle New York may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

SPECIALIST'S ADVICE

Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information please contact either a Doyle New York specialist or Doyle New York's Client Services Department. You may also request a condition report from the specialist in charge.

BIDDING AT AUCTION

Auctions are open to the public without any admission fee or obligation to bid. Pre-auction viewings are open to the public free of charge. Doyle New York's specialists are available to give advice and condition reports at viewings or by appointment. The auctioneer introduces the objects for sale - known as "lots" - in numerical order as listed in the catalogue. The auctioneer accepts bids from those present in the salesroom, from telephone bidders, from Internet bidders or by absentee written bids left with Doyle New York in advance of the auction.

LIVE BIDDING

The most exciting way to participate at auction is the traditional method of bidding live in the salesroom with an auction paddle. Buyers who would like to bid may register for a paddle on the day of the sale upon entering the salesroom at least 30 minutes before the sale. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license or credit card. If you are a first-time bidder, you will also be asked for your address, phone number and signature and a bank reference in order to create your account. To avoid any delay in the release of purchases, please pre-arrange check or credit approval through Doyle New York's Credit Department at 212-427-4141 ext. 205. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Doyle New York's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

As a courtesy to bidders, a currency board may be operated. It displays the lot number and current bid in both U.S. dollars and foreign currency. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Doyle New York assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

ABSENTEE BIDDING

For buyers unable to participate live in the salesroom or on the telephone, Doyle offers the option of Absentee Bids. Absentee Bids work exactly as if the bidder were in the salesroom bidding up to a predetermined price limit, except that the price limit is given confidentially to Doyle ahead of time. Absentee Bid Forms are available on our Web site, in our printed catalogues, and through our Client Services Department. Return the completed Absentee Bid Form to Doyle New York either by mail or by fax. When the lot that you are interested in comes up for sale, a Doyle New York representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. The auctioneer may execute absentee bids directly from the rostrum, identifying these as "absentee bids," "book bids," or "order bids." This service is free and confidential. For detailed instructions and information, please see the Doyle New York Absentee Bid Form at the back of this catalogue or on our Web site. In the event that identical bids are submitted, the earliest will take precedence.

INTERNET BIDDING

Buyers may also conveniently leave bids on our Web site through our Internet catalogues. These bids are executed at the auction in the same fashion as an Absentee Bid.

TELEPHONE BIDDING

Clients unable to attend the sale may still participate live by bidding on the telephone with a trained staff member on the auction floor. The Telephone Bid Forms are available on our Web site, in our printed catalogue, and through our Client Services Department. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Doyle New York's discretion and at the caller's risk. Calls may also be recorded at Doyle New York's discretion. By bidding on the telephone, prospective buyers consent thereto. Telephone bids cannot be accepted for lot estimated below $1,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at 212-427-4141 ext. 242. Arrangements to bid in languages other than English must be made well in advance of the sale date. Doyle New York offers all absentee and telephone bidding services as a convenience to our clients but will not be responsible for errors or failures to execute bids.

SUCCESSFUL BIDS

Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their Absentee Bid Form. Printed lists of auction prices are available immediately after the sale on our Web site and at our galleries. While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges.

BUYING AT DOYLE CONTINUED

AFTER THE AUCTION

If your bid is successful, you can go directly to Purchaser Accounting to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, and generally with the seller's agreement, Doyle New York may offer buyers it deems creditworthy the option of an extended payment plan. Credit terms should be arranged prior to the sale. Please contact the Credit Department for information on credit arrangements for a particular lot.

METHODS OF PAYMENT

Accepted forms of payment include bank wire transfers, cash (in US currency up to $5,000), traveler's check (in US currency up to $5,000), money orders (in US currency up to $5,000), or personal check made payable in US dollars drawn on a US bank, unless other arrangements are made with Purchaser Accounts. It is Doyle New York's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card, or driver's license), confirmation of permanent address and identification of the source of the funds. Invoices greater than $5,000 require payment by certified check, bank check or wire transfer. Credit cards are not accepted for payment of auction purchases.

To pay for a purchase by check, please see our cashier and fill out a Check Acceptance Account form. Until approved, you will not be permitted to remove purchases before the check has cleared. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Check acceptance privileges are reviewed from time to time by Doyle New York and may be granted or withdrawn at our sole discretion. Checks should be made payable to Doyle New York. Note that checks drawn on foreign banks may be accepted with the approval of the Credit Department, may not be accepted for values under $500, and that there is a $100 minimum collection charge on checks drawn on foreign banks located outside the U.S. Certified checks, banker's drafts and cashier's checks are accepted at Doyle New York's discretion provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted above.

Please direct inquiries regarding wire transfer or ACH credit to Steven L. Kuzio, 212.427.4141 ext. 202, steven.kuzio@doylenewyork.com

BUYER'S PREMIUM

The invoice will include the successful hammer price of the item and the buyer's premium. Doyle New York charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% on the first $50,000 of the hammer price, 20% on the portion from $50,001 through $1,000,000, and 12% on that portion of the hammer price exceeding $1,000,000. Applicable sales tax will also be added to the final total. New York Sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue. All sales are final and subject to the Conditions of Sale.

PICK-UPS

Once your payment has been cleared, property may be released. Unless otherwise agreed by Doyle New York, auction purchases should be paid for and picked up at Doyle New York within 48 hours of the auction. Items left beyond the 48 hours may be subject to a storage fee (see below). Please note that the hours for removal of property are Monday through Friday from 8:15am until 4:45pm, except on auction days during which only purchases made that day may be picked up. As a courtesy to purchasers who come to Doyle New York to pick up property, Doyle New York will assist in the packing of lots, although Doyle New York may, in the case of fragile articles, choose not to pack or otherwise handle a purchase. Doyle New York will not be responsible or liable for damage to glass covering paintings, drawings or other works, or damage to frames, regardless of cause.

STORAGE FEES

Pursuant to section 8 of our Conditions of Sale, we request that successful buyers collect their property within two business days following the sale. Should the property (except jewelry, coins, stamps or as announced by the auctioneer) remain on our premises for more than 31 days following a sale it will be transferred to an independent warehouse on the buyer's behalf at the purchaser's risk and subject to storage charges at the purchaser's expense. As transferred property will no longer be in Doyle New York's custody or care, Doyle New York will not be able to assist you with pick-up or shipping arrangements. To avoid storage charges, please arrange for the removal of your purchases as soon as possible.

Please Note: Transfer to a Storage facility of uncollected purchases past the 31-day grace period will constitute delivery of the property to the buyer in New York State. As a result, buyer will be liable to pay New York State Sales Tax if not tax-exempt.

The charges are payable to an outside Storage Company and therefore cannot be waived by Doyle New York. We encourage all buyers to collect purchased property within two business days following the sale.

In order to collect property from Yorkville Van and Storage, buyers must present a copy of a paid invoice bearing a Yorkville warehouse release stamp. This warehouse release stamp can only be obtained from the cashier at Doyle New York's main reception desk located at 175 East 87th St in Manhattan.

SHIPPING

Shipping is the responsibility of the buyer. Upon request, our Client Services Department will provide a list of shippers who deliver to destinations within the United States and overseas. Kindly disregard the sales tax if an I.C.C. licensed shipper will ship your purchases anywhere outside the state of New York or the District of Columbia.

ENDANGERED SPECIES

Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoise shell, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Doyle New York suggests that buyers check on their government wildlife import requirements prior to placing a bid. Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States.

SELLING AT DOYLE

At Doyle New York, we commit our expertise, experience, market knowledge and global outreach to every sale. The numerous auction records set in our salesrooms are testimony to the advantages of selling property at Doyle. To make the auction process as easy and convenient as possible, our team of dedicated professionals will guide you through the entire appraisal and auction procedure. As part of our commitment to providing comprehensive auction services to collectors, institutions and estates, Doyle New York offers several options to those seeking to sell their property: consignment of the objects to auction at Doyle, outright sale of the objects to Doyle, a combination of both, or referrals to other organizations.

OBTAINING AN APPRAISAL

The first step in selling property at auction is to obtain a free informal appraisal of the item. The appraisal includes an estimated value, which is the specialist's best judgement as to what the object will sell for at auction. The figure is based upon the specialist's expertise and knowledge of what similar items are fetching in the current auction market.

There are various ways to obtain appraisals. Information and appointments to view property in your home or in the gallery can be arranged through our Scheduling Department, an appropriate Specialist Department, or a Doyle New York Regional Representative. Once your property has been evaluated, Doyle New York representatives can then help you determine how to proceed with the auction process. They will provide information regarding sellers' commission rates and other charges, auction timetable, shipping and any other further services you may require.

SUBMITTING PHOTOGRAPHS

We welcome photographs of property to evaluate for possible auction if the property is not portable, or if you are not able to visit our galleries. If you have a large collection, a representative selection of photographs is acceptable. Please bring in the photographs or email photos of your objects to the Scheduling Department. You may also mail photographs to the Scheduling Department, or call them at 212-427-4141, ext. 260, to discuss your property and perhaps arrange an appointment with a specialist. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition, and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first hand inspection.

WALK-IN CONSIGNMENT DAYS AT DOYLE NEW YORK

Doyle New York hosts free Walk-In Consignment Days at our gallery on select Fridays from 9:30am until 11:30am. Our team of specialists provide auction estimates for collectors considering selling at auction.

At these events, we accept property for upcoming sales through bothconsignment and outright purchase. Limit three items, photographs areacceptable. For a schedule of upcoming Walk-In Fridays, visit DoyleNewYork.com or call 212-427-2730.

REGIONAL APPRAISAL DAYS

Doyle New York's Regional Representatives host free appraisal days on a regular basis throughout Connecticut, the metropolitan Washington, DC area, as well as in other areas throughout the United States. These popular events provide ease and convenience for collectors outside of New York who wish to sell their property at Doyle. At these events, we accept property for upcoming auctions in our New York salesrooms through both consignment and outright purchase.

SELLING YOUR PROPERTY

CONSIGNING TO AUCTION

In consigning property to auction, the seller retains ownership until the successful sale of the item at auction. When property is consigned to Doyle for auction, we devote the expertise of our specialists and professional staff to achieving outstanding prices at auction.

THE CONSIGNMENT CONTRACT

When you consign property to Doyle New York you will receive two copies of our Consignment Agreement, the legal document delineating the terms of sale. One copy should be initialed, signed and returned; the other kept for your records. Once the property is received in our gallery, you will be sent a Contract Schedule listing the property, the planned sale dates, the estimated price ranges, and the reserves will be listed, along with the agreed upon seller's commission and other related fees.

RESERVE PRICE

Before an item is offered at auction, the consignor and Doyle New York may agree on a reserve price, a confidential minimum selling price. Unless a specific reserve is arranged, a discretionary reserve is fixed at fifty percent of the low estimate. If the consignor designates a reserve on a lot, and it remains unsold, there will be a buy-in fee charged on the reserve price.

OUTRIGHT SALE TO DOYLE

Outright purchase of property by Doyle allows the seller the advantage and convenience of immediate payment. Many sellers prefer this method of sale rather than consigning their property to auction and awaiting payment after the successful sale of the items. For further information please contact our Scheduling Department.

AFTER THE AUCTION

RESULTS OF SALE

You may track realized prices of your consigned property in real time and view all sales results on line at DoyleNewYork.com. A preliminary settlement statement itemizing the hammer prices, commissions and fees is mailed to the consignor after the auction. You may also call us at 212-427-2730 for prices realized.

PAYMENT TO CONSIGNORS

Payment to consignors is mailed five weeks after the date of the sale, together with a final settlement statement. The amount of payment is the hammer price of each lot successfully sold, less the commission and any other fees.

ESTATE AND APPRAISAL SERVICES

For forty years, Doyle New York's Appraisal and Auction Services Department has worked with museums, corporate collections, banks and law firms, trust and estate professionals, hairs, and private clients across the nation providing our comprehensive appraisal and auction services. Our thorough, well-researched fair market appraisals have earned Doyle a solid reputation for professionalism, integrity and service throughout the United States.

Doyle New York offers a full range of expert appraisal services, specializing in providing timely formal appraisals for estate tax and probate purposes. Our expert team of specialists and our professional staff bring years of experience to each appraisal. Full color digital photographs may be included in the appraisal in order to make each object easily identifiable. Depending on the location, we are happy to provide, at no charge, a preliminary walk-through examination to determine approximate costs and special needs. Appraisal fees are based on the scope of the property with travel expenses additional.

Doyle New York will prepare a customized proposal tailored to the specific property under consideration for auction, including a commission and fee structure developed to maximize returns to consignors. We may also make an outright purchase offer on individual items or entire estates. As part of our focus on comprehensive estate liquidation, we offer our unique "Broomclean Service" – our own trucks and crew will transport the fine property to Doyle, remove remaining items, and leave the premises "broomclean."

INFORMATION

For more information please call 212-427-4141, ext 260, or email info@DoyleNewYork.com. For estate and appraisal services, please contact our Appraisal and Auction Services Department at 212-427-4141, ext. 227.

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AUCTION SCHEDULE

MARCH

PROVIDENT LOAN SOCIETY: JEWELRY, WATCHES, SILVERWARE & COINS
Auction: Tuesday & Wednesday, MARCH 5 & 6 at 10am
Exhibition: March 1 – 4

THE CHARLOTTE MOSS COLLECTION
Auction: Thursday, MARCH 7 at 10am
Exhibition: March 2 – 5

ASIAN WORKS OF ART
Auction: Monday, MARCH 18 at 10am
Exhibition: March 15 – 17

APRIL

DOYLE+DESIGN®
Auction: Monday, APRIL 8 at 10am
Exhibition: April 4 – 7

STREET ART
Auction: Monday, April 8 at 10am
Exhibition: April 4 – 7

IMPORTANT ESTATE JEWELRY
Auction: Monday, APRIL 15 at 10am
Exhibition: April 11 – 14

AMERICAN FURNITURE & DECORATIVE ARTS
Auction: Monday, APRIL 22 at 10am
Exhibition: April 19 – 21

BOOKS, AUTOGRAPHS & PHOTOGRAPHS
Auction: Tuesday, APRIL 23 at 10am
Exhibition: April 19 – 21

MODERN & CONTEMPORARY PRINTS
Auction: Monday, APRIL 29 at 10am
Exhibition: April 26 – 28

COINS, BANK NOTES & POSTAGE STAMPS
Auction: Monday, APRIL 29 at 4pm
Exhibition: April 26 – 28

MAY

EUROPEAN ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

MODERN & CONTEMPORARY ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

AMERICAN ART
Auction: Wednesday, MAY 8 at 11am
Exhibition: May 4 – 7

IMPORTANT ENGLISH & CONTINENTAL FURNITURE / OLD MASTER PAINTINGS
Auction: Wednesday, MAY 22 at 10am
Exhibition: May 18 – 21

JUNE

BELLE EPOQUE: 19TH & 20TH CENTURY DECORATIVE ARTS
Auction: Wednesday, JUNE 5 at 10am
Exhibition: June 1 – 4

DOYLE AT HOME™
Auction: Wednesday, JUNE 19 at 10am
Exhibition: June 15 – 18

FINE JEWELRY
Auction: Thursday, JUNE 20 at 10am
Exhibition: June 15 – 18

JULY

PROVIDENT LOAN SOCIETY: JEWELRY, WATCHES, SILVERWARE & COINS
Auction: Tuesday & Wednesday, JULY 16-17 at 10am
Exhibition: July 10 – 12 & 15

DOYLE AT HOME™
Auction: Thursday, JULY 18 at 10am
Exhibition: July 12, 15 – 17

AUGUST

DOYLE AT HOME™ END OF SUMMER SALE
Auction: Wednesday, AUGUST 14 at 10am
Exhibition: August 8, 9 & 12

JEWELRY & CONTENTS OF ABANDONED SAFE DEPOSIT BOXES
Auction: Thursday, AUGUST 15 at 10am
Exhibition: August 8, 9 & 12

CATALOGUES

View the catalogues and leave bids online at DoyleNewYork.com, or for printed catalogues please call 212-427-2730 x257 or email subscriptions@DoyleNewYork.com

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Saturdays: 10am – 5pm
Sundays: Noon – 5pm
Mondays: 10am – 6pm (2pm*)
Tuesdays: 10am – 2pm

*Monday exhibitions close at 2pm if the auction is on Tuesday

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SALE DATE APRIL 8 , 2013

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